

Jan-12th-1960
F. de Rivera / o Mrs Hudson
35 Wynden drive
Houston - Texas.

Dear Mrs Halpert
Many thanks for your letter
of Dec. 31st - We fortunately
I am going to Mexico
now, then Los Angeles,
San Francisco - Chicago - &
will not be in New York
before at least 1 month -
I shall come to see
you as soon as I am
back there - Do not
help the Church at head tide
of Marsden Hartley for us -

4 - Present price \$10.00 a mass -
Some of them were beautiful beyond
words - all found in Vasion or
nearby Colombia -

Now for the pictures I selected
at your studio -

As I must have the Dove re-
framed. here, it might be wiser to
send it to Mrs. a frame if it
can be packed that way with the
Stuart Davis - I would like the
Max Weber drawing but thank at
present I will not take the
two Zorach drawings -

Am planning on seeing you in
New York the end of March and
perhaps at that time I can
select something I like better -

Again so many thanks for your
generous hospitality in New York -
May you have a happy, prosperous
and interesting New Year! -

Most sincerely

Please send
the pictures
when convenient
to you! -

Wm. E. Weber

January 3, 1960

Dr. John A. Cock
130 East End Avenue
New York, N. Y.

Dear Dr. Cock:

In looking through my follow-up file I came across my letter of November 6th.

My curiosity was piqued and I am writing to ascertain whether you have decided to drop the matter. Incidentally I now have the pamphlet available for short loan if you are still interested.

Best regards.

Sincerely yours,

ECM:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 3, 1960

Mr. Henry S. Francis
Curator of Paintings and Prints
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Mr. Francis:

On my return from two trips I found your letter of November 27.
And in my face red!

Obviously I have been misinformed. Please accept my apologies.

Happy New Year.

Sincerely yours,

EGH:ph

January 5, 1960

Mr. L. Arnold Weissberger
120 East 56th Street
New York, N. Y.

Dear Arnold:

On my return from Honolulu and parts east, I found the copy of your letter addressed to Frankfurter. It is a lulu and I am very grateful to you for sending this. Naturally I am awaiting the publication of this letter in the magazine, no doubt with a surly reply incorporated.

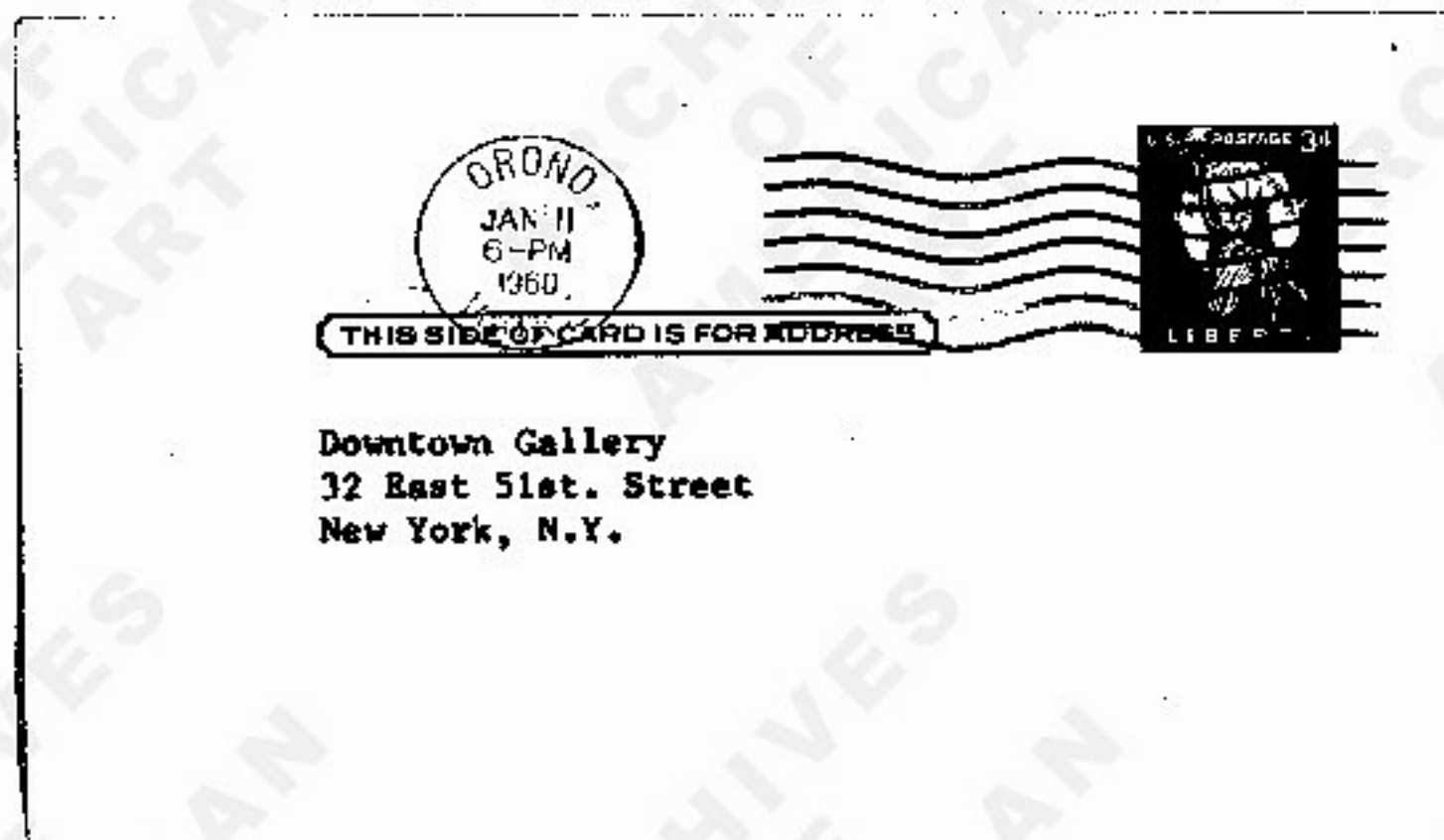
And so, a very happy New Year.

Sincerely yours,

EGH:pb

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634 COLLEGE STREET
LE. 2-4411

LAWRENCE PLAZA
RU. 2-7104

347 EGLINTON AVE. WEST
RU. 2-2001

CHIFFERIN PLAZA
LE. 2-3010

634 ST. CLAIR AVE. WEST
LE. 2-1920

The New

Health Bread

Bakery Limited

Head Office: 634 College St.
Toronto, Ontario

Jan 8, 1960

Dear Edith Halpert,

Enclosed is cheque for \$500.^{xx}

It looks as though we won't get to
New York till closer to summertime.
Hope to see you then.

MB. Kaplanashy

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The Agricultural and Technical College
of North Carolina
GREENSBORO, N. C.

January 7, 1960

Mrs. Edith Halpert
The Downtown Gallery
New York, New York

Dear Mrs. Halpert:

We are presently interested in securing works by Jacob Lawrence for an exhibition to run from February first to February twenty-fifth.

We wonder if you could acquaint us with any sources from which such works might be obtained and the expense it would entail.

Very truly yours,

LeRoy F. Holmes, Jr.

LeRoy F. Holmes, Jr.
Department of Fine Art

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Mrs. Edward R. Wehr

Jan 2 - 1960 -

3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

Dear Mrs. Harpert - Ever since I returned from South America some ten days ago I have tried to get a letter off to you, but what with your bookkeeping and taxes plus Christmas and chores there hasn't been a free moment -

The trip was a great adventure! - We failed to expect the unexpected each day - Back as sleeping the first night in a hotel, Caracas - in the Pan American office on a cot! Then just escaping death over Iguazu Falls in Brazil plus having my bag broken into and my camera and light meter plus all pictures of the Falls stolen en route to Sao Paulo - Cuzco and Machu Picchu are a must for you some day - Fascinating Inca Country at 11,000 feet! -

The Bernal was the education for me - An enormous building

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Now the outskirts of Sao Paulo - i.e. which some 1400 pictures and hundreds of pieces of sculpture were shown.

Possibly a fairly good example of what is being done in many parts of the world today!!

I felt the exhibit from Los Estados Unidos was very poor! I believe the Minneapolis group handled it. You would and could have done a much more representative job!!

Most of the oils were impossible - a number of very dark, brown or black pictures with little to recommend them to any one.

The drawings and some few water colors were very good.

As you know Cuevas won the top prize for drawing and Obalumbach of Guatemala had some fine examples of his work.

Portinari had an enormous showing - some charming - none for sale - "Kabe" the New Brazilian - had 3 large pictures - all completely

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January 6, 1966

Mr. Rudi Bloch
38 East 4th Street
New York, N. Y.

Dear Mr. Bloch:

As you may know, we plan to organize a Stuart Davis exhibition, probably for the month of March.

It occurred to me that we might in some way cooperate with you in connection with the publication on Stuart. When you get a moment, would you give me a ring so that we can make an appointment to discuss this matter further.

Incidentally, won't you please return the one remaining Davis photograph and sheet removed from our record books? This is one point about which I am very persistent, as you know.

And may I take this occasion to extend to you belated wishes for a happy New Year.

Sincerely yours,

RBH:pb

1323 Asbury Avenue
Winnetka, Illinois

January 11, 1960

Mr. Abraham Rattner
1202 N. University Village
East Lansing, Michigan

Dear Mr. Rattner:

When I was a member of the May, 1958 confirmation class at North Shore Congregation Israel, I saw an exhibit of yours there in March, 1958. I am very much interested in purchasing one of the paintings in that exhibit, an oil entitled Moses.

I would like some information on where, from whom, and for how much I may buy this painting. If this information is not known to you, would you please refer me to someone who would know about it?

Thank you very much.

Yours very truly,

Sally Korff

Sally Korff

1955
55/011 3800

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SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

January 11, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of January
6th enclosing bill for repairs to the Karfiol
painting.

We have sent this bill on to our in-
surance adjuster and you should receive payment
in due course of time.

Sincerely yours,

Gertrude R. Egnor
(Mrs.) Gertrude R. Egnor
Registrar

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January 5, 1966

Mrs. Pierre L. Broquedis
Chairman, Acquisitions Committee
Albright Art Gallery
Buffale 22, New York

Dear Mrs. Broquedis:

In the end-of-the-year check-up of our files I find a consignment made out to the Albright Gallery as of April 13th, 1960. This represents a group of prints by John Marin and Yasuo Kuniyoshi.

As I was under the impression that these were requested for your Acquisitions Committee, I am sure that the decision has been made a long time ago and would therefore be most grateful if you would advise me whether any of these have been acquired. If not, won't you be good enough to return the prints to us as we have very few available. Many thanks for your cooperation, and best regards.

Sincerely yours,

EGH:pb

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THE WILMINGTON SOCIETY OF THE FINE ARTS
DELAWARE ART CENTER 2901 KENTMERE PARKWAY WILMINGTON 6, DELAWARE

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MRS. ALFRED E. BISSELL, VICE PRESIDENT
C. DOUGLASS BUCK, JR., VICE PRESIDENT & TREASURER
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MRS. MARION F. T. JOHNSON
EDUCATIONAL DIRECTOR
MISS ROSE MARIE RUFF
EDUCATION ASSISTANT
TELEPHONE OL 2-2288

January 11, 1960

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street
New York 22, New York.

Dear Edith,

Thank you very much for your letter of January 5th.
I would have answered much sooner but have been busy getting
the Independents of 1910 installed and opened.

I was very much interested in Concrete #1 by Stuart
Davis, but thus far have been unable to interest anyone else.
However, as you will recall, we did ask to borrow a Stuart
Davis for our small blue room exhibition, beginning on January
20th for three weeks. Would it be possible for you to send
this one, with the idea that while it is here, I may be able
to interest the Accessions Committee in purchasing it.

Thank you for the New Years wishes and as always
the very best to you. Hope to see you in New York before
too very long.

Sincerely,


Bruce St. John,
Director.

BStJ/jk

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

ABRAM KANOF, M. D.
60 LINDEN BOULEVARD
BROOKLYN 26, N. Y.

January 4, 1960

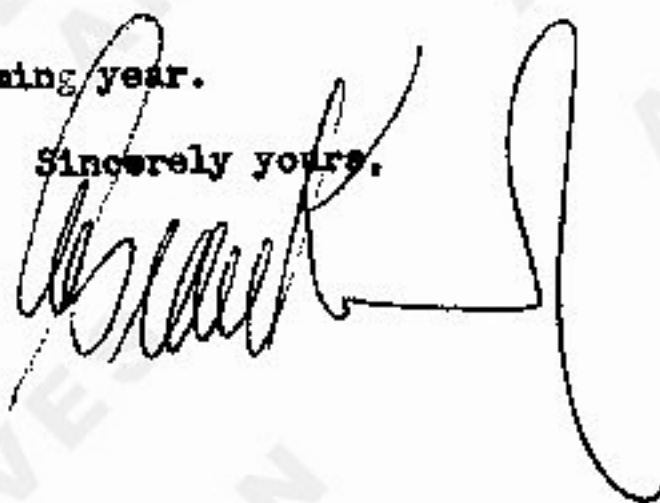
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I just saw your name in "Art in America." Please accept
my heartiest congratulations on having become a Medal Award
Winner.

With best wishes for the coming year.

Sincerely yours,



AK:rj

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

^{yesterday}
Tom Messer yesterday had a look here at the Lehmbruck figure of a girl and thought it "A simply supreme work of art" It is at UCLA Art Galleries, as you know.

MARSHALL & WINSTON, INC.

1024 BROXTON AVENUE
LOS ANGELES 24, CALIF.
TELEPHONE GRANITE 3-1888

Jan. 8, 1960

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of December 31st. I knew you were going to be here for I was invited to Felix Landau's cocktail party in your honor. Unfortunately my wife and I were in Coronado on that day. I also knew you had been to Honolulu as I saw Fred Wight and he told me you had been there. So even in Los Angeles it is hard for you to give us news about yourself. I hope you had a rest and a good time in the Islands.

First of all I wish to thank you for your letter of December 9th last giving me a valuation on my Dove "Dancing Tree." That painting is now owned by the U.C.L.A. Art Galleries, which pleases me much.

If you could give me a statement that O'Keeffe's "Rams Skull and Brown Leaves" is in your opinion worth \$6,000.00 I would appreciate it also very much. That painting is now owned by The Roswell Museum.

Mr. Sam'l H. Marshall, my business partner of many years went in with me on this and the ~~200~~ 205 Marin^g bought through the Landau Gallery but which I think came through your gallery, and the Stuart Davis. Mr. Tom Messer, Director of the Institute of Contemporary Art of Boston had as his first job the Directorship of The Roswell Museum. Sam Marshall thinks Mr. Messer the top art authority in America. Mr. Messer was recently in Roswell and went into ecstacy over the the O'Keeffe and the Marin and the Davis. Mr. Marshall was immensely pleased.

I wish to take this opportunity for your very active help to us in these purchases. Without your interest they would have been impossible.

Yours ever appreciatively,

Donald Winston

Donald Winston

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

8 January 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am pleased as can be to see the deserved honor that Art in America pays you in this month's issue; it was more than kind of you to mention the Collection in the award to you.

If all goes well, I hope to be able to attend the preview of your private collection at the Corcoran on the 15th of this month. I shall look forward to seeing you then, although the crush, I am sure, will be as heavy as at the Downtown Gallery. How do you snatch your visits to yourself in all that turmoil?

WTS

Happy New Year all year long.

Cordially,

May

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BOSTON ARTS FESTIVAL

31 NEWBURY STREET • BOSTON 16 • COMMONWEALTH 6-1160

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To: Art Galleries and Schools

From: Diggory Venn, Managing Director, Boston Arts Festival

Enclosed are copies of the Information-Registration sheet for the ninth Boston Arts Festival's Open Competition in all media. Works selected for this 1960 exhibition will be displayed in the Boston Public Garden from June 3 - 19.

The Festival exhibition probably attracts "the largest audience any artist can command in America" with its 17-day display.

We are looking forward to wide participation this year in the Open Competition, and are asking you to help us distribute information about it by posting one form on your bulletin board and by distributing the others to interested artists. Prizes, jurors and registration information are specified in the brochure. We will be glad to send you additional forms if they are needed.

Thank you for your cooperation.

Mrs. Jean Seehay

January 6, 1969

- 2 -

P.9 Paragraph 2. I think it would be wise to insert the fact that the Downtown Gallery inaugurated the Christmas Shows in 1926 and that it is not a new practice. Also, I would prefer to have a substitute for "thinks they can pay the artist's going rate" -- "knows that they can afford larger and more expensive examples."

P.13 Since terra cotta is baked clay, there is no need to cast it in any other medium. Furthermore, it is considered immoral and as a matter of fact illegal in some instances for a collector to recast any sculpture in any medium whatsoever, without the permission and approval of the artist.

It is misleading to state that ignoring a painting will cause the fading of its color. A lengthy storage in a dark room may dull the tonality but replacing it in the light will renew the original tones.

Now I am going back to Page 11. This is the factor which I think will make your article much more valuable to the public if you elaborate on the theme and sound a warning rather than suggest that bargain hunters can find "fertile" pickings. The only two bargains that have ever been found in any antique shops or auctions were discovered by very experienced and knowledgeable collectors. Otherwise, all the categories you listed are a great, great danger for any buyer. The quote that you credited to me is quite incorrect, if I may say so, and I would prefer to have it omitted entirely or, if you like, I can give you a more accurate story. Certainly these people were not friends of mine, nor were twenty Klees sold in that town. Again, I feel that this angle can be elaborated upon and clarified. If you wish to make a direct quote, I would certainly prefer the print stories which I can supply correctly.

I hope that you get the article placed and that it will have the needed effect. Please be sure either to eliminate the quote mentioned above or discuss this with me.

Best wishes.

Sincerely yours,

EGH:pb

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January 6, 1968

Mrs. Sterling Norton
1627 Valley Road
Santa Barbara, California

Dear Mrs. Norton:

I have just returned from a holiday trip and found your letter dated January 1st.

Naturally I am very delighted with the fact that you and the Acquisition Committee have decided on the Rattner and the Marin paintings, which we consider in both instances, among the outstanding examples produced by these artists.

Since you have had no business transactions with us in the past, I assume that you do not know our 30 year old policy which we have maintained even during depressions. I have always objected to the prevailing technique used internationally among dealers of asking much more for a work of art and allowing a leeway for reductions. Thus, we have maintained an absolute one price policy and under no circumstances have made any concession whatsoever. While this unique policy in the art world has irritated a number of new contacts, once they get adjusted to it, we find that our entire clientele is very happy in knowing that the prices remain the same to everyone.

The artists are very cooperative under the circumstances and quote the lowest possible figure. As you know, this is the only gallery that has not followed the current pattern of shooting prices up into the category of the few other "contemporary masters".

Of course, in view of the fact that these are museum purchases, the usual 10% discount for institutions will be allowed. The prices therefore will be \$3850 for the Marin, and \$4500 for the Rattner.

I hope that you will appreciate my position in this matter and that these two important paintings can be part of your important collection.

It was nice seeing you again and I look forward to another visit in the near future.

Sincerely yours

SRK:1

Copy to Mr. Norton

relieve to 1955 and no one knows what I can do
 something even worse than the one I have now. I have
 had a number of people who have been very helpful
 in the past and I am sure they will be of help
 in the future.

Mr. John Hood, President
 Artists Equity Association, Inc.
 1850 Dupont Avenue South
 Minneapolis 5, Minnesota

about 1955 and no one knows what I can do

Dear John:

My dear John:

I have not quite made up my mind as to whether traveling interferes
 with my business activities or vice versa, but I do know that my
 dictation file has become a complete and utter mess. As an example,
 I recall seeing a letter, or rather a thick envelope bearing your
 return address, just as I was dashing off for Honolulu, and this
 was not too long after my trip to Minneapolis. From Honolulu (after
 twelve days) I went on to L.A. and am punishing myself by sitting at
 my Ediphone late into the night whenever I have an evening free of
 visitors.

1955

What I am getting at is the fact that I owe you an apology and the
 above is the explanation. I have read your manuscript, "What Do
 Americans Like?" and should very dearly like to see it published.
 Have you tried ART IN AMERICA or possibly a magazine like HARPER'S
 which has published from time to time a number of serious articles
 on the various arts? In any event, let's talk about this when you
 come to New York for the College Art Association meeting. Is
 Dorothy coming with you? How about dinner with us Thursday, the 28th,
 and perhaps I can arrange a cocktail party to include some of the
 other people interested in the U.S.I.A. problem as well.

I thought your letter to Washburn was first-rate. Did you read the
 letter addressed to the U.S.I.A. by Andrew Ritchie? His, too, was
 very good. I saw Bill Eisendrath at the City Art Museum in St. Louis
 a few days ago and he, too, went into a violent diatribe about his
 experience in relation to the exhibition he organized for the same
 department. It seems to me that a collective protest would be in
 order and I hope that you can put something through to that effect
 at the College Art Association meeting. I doubt whether Equity is
 strong enough to act singly but the combination of the two organiza-
 tions certainly should have some effect on our government bureau.
 When you are here I shall show you a "private" report I made at the
 last meeting of the U.S.I.A. Advisory Board which invited me to make
 this report on my Moscow experience, and believe me, it was hot.
 This cannot be published but I think you will find some material that
 can be used. In any event I think it would be a good idea if a number
 of us discussed this and really formulated some sort of collective
 protest.

For to publishing information regarding sales transactions,
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 from both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
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Gilbert Jan 10 9 rue Sedillot Paris 7 Tel: INV 98-44

Dear Edith: Virginia and I read with delight and great interest your letters from paradise isle and New York, and we couldn't help but almost feel the new energy that has seized you: the concept of your new show, the 50th State, is absolutely terrific, a fresh idea, a real Halpertism; I am convinced you could fly to the moon and come back with an exhibition. How we wish we could see the new show.

On this end, the winter has settled in, mostly very mild drizzly days, grey, with surprising brief bursts of sun. During the pre-Christmas period, Holly got Chicken Pox and missed the last week of school. It was a light case, rendered swift by the marvellous woman doctor (ten dollars a visit) who goes to America each summer to study, and whom Holly adored. I too was sick--Paris virus, bad chest cold which I cured myself by going to drug store and buying my own antibiotics. Meanwhile, our student-maid, who was showing all the neurotic symptoms of madness and hypochondria, calmed down after Virginia told her off; the girl is, naturally, interested in the theatre, lives for it, and hence finds the vacuum cleaner a rather dull pasttime. But we are keeping her on for a while, because she is wonderful with Holly and because unlike most of the students here, is not intersted in going out at night avec the boys; this is a prime advantage which gives us full nocturnal freedom, so for the moment all is well. Virginia takes off every morning right after taking Holly to school, which is conveniently located just around the corner, and then she gets on her bus and goes to her French class at the Alliance Francaise, where she is the tough teacher's pet; her French is excellent, though she does not speak with the flawless accent of Holly; I as always have little time to study, and feel pleased if I can talk my way around, though actually, socially, since we see people in artistic circles for the most part, English is the language.

Alors: about our quaint oldfashioned Christmas in Paris. The American influence has now touched the city, and silver and gold sheath the stores, Xmas trees are everywhere, so that we were able easily to reproduce for Holly the Yuletide feeling of home; as for cooking, there was none, for Virginia merely had the rotisserie on the corner roast a fowl and deliver it for 2 o'clock Xmas day. But here the American phase ended, and the Paris phase began. James Jones and his wife Gloria, who were due by for a drink, never got here, instead Gloria phoned (she is pregnant) to say that during the night while she was sleeping, Jim, out boozing around Paris with some chums, wound up blind drunk on the Boulevard Michel, crashed into a national monument (in France!), and was taken unconscious to the American Hosiptal; luckily he only suffered broken nose, slashed chin, jammed knee and a shattered Mercedes-Benz sports car. So we said we'd drive to the hosptial in an hour. However: we had a small fire crackling away in the small marble fireplace and Virginia began to get alarmed by the ominous thunder above--turned out we had a big chimney fire. Fortunately, some French friends had arrived, and we went outside to look up at the roof: on the street a crowd had gathered, and our conceirge said casually that she thought there was a fire in one of the

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Mrs. Pravin G. Bhuta

14 Kate Lane, Metuchen, New Jersey

January 5, 1960

(12/13) 11 mile Whistling
Downtown Gallery
32 E. 51st Street
New York, N.Y.

Sentences:

I am interested in purchasing some prints of paintings by Georgia O'Keeffe. The Museum of Modern Art referred your name to me as one who might have such prints available for sale.

Could you please inform me what you have available and the prices. If you do not sell prints, could you inform me where some O'Keeffe prints might be obtained?

Very truly yours
Mrs. P. G. Bhuta

January 5, 1960

Mr. Howard Church, Head
Department of Art
Michigan State University
East Lansing, Michigan

Dear Mr. Church:

I have just returned from a vacation trip and found your letter addressed to Ben Shahn as of December 23rd.

Shahn left several weeks ago for a prolonged trip through the Orient and part of Europe. He may not return until the first of March. If, in the meantime, I should receive any communication from him with a forwarding address, naturally your letter will be forwarded to him for a direct reply. If not, can the matter wait until the first of March? I have an idea that he might be interested for so short a period. I know that he turned down several offers which involved an entire semester but this may be something that he will consider, as most of the artists have a special interest in Michigan State University.

Won't you please let me know so that I may follow through accordingly.

Best personal regards.

Sincerely yours,

EGH:ph

January 8, 1969

Mr. Richard L. Feigen
Richard L. Feigen & Co.
1444 Antor Street
Chicago 10, Illinois

Dear Mr. Feigen:

In going through our consignment file I find that you still have (as of October 5th) two paintings which you obtained from us for consideration.

Since three months have elapsed, may I suggest that these be returned to us and that when you are next in town another selection be made, if you so desire.

Best regards.

Sincerely yours,

ESH:ph

January 7, 1960

Mrs. Edgar Hirt
17 Lombardy Place
Maplewood, New Jersey

Dear Mrs. Hirt:

In response to your letter of December 29th we are sorry to inform you we have no information on the etcher Marguerite Kiruse.

We suggest as a possible source of information the Weyhe Gallery, 194 Lexington Avenue, New York.

Very truly yours,

Margaret M. Babcock

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ARTISTS EQUITY ASSOCIATION, INC.
27 East 22 Street, New York 10, N. Y.

C O P Y

From the office of the President, John Rood,
1650 Dupont Ave. So. Minneapolis 5, Minn. January 7, 1960

Abbott Washburn, Acting Director
United States Information Agency
1776 Pennsylvania Avenue
Washington, D. C.

Dear Abbott Washburn:

In my mail today is a copy of John Canaday's column in the December 27 NEW YORK SUNDAY TIMES, which indicates that little if anything was learned from the experience of the Moscow exhibition about which we had some correspondence last summer. If I am to believe what I hear from those who were present in Moscow and who understood the language, the exhibition more than paid its way as effective propaganda.

Now, according to Mr. Canaday, the exhibition of sculpture which the Yale University Art Gallery, under Andrew Ritchie, was putting together for the USIA has been cancelled---lack of funds! Some money had already been spent, as I am personally aware because a David Smith sculpture from my collection at the University of Minnesota was borrowed and had been shipped to New York. As Canaday says in his column, one-fifth of the exhibition is already in New York for shipment abroad. Too bad the money had to be wasted if the exhibition was to be killed.

However, I feel that even more disastrous than the cancellation of the sculpture exhibition is the projected program for exhibition of magazine illustrations from the FORD TIMES which Mr. Canaday indicates is "a very large art program indeed --- as close to a saturation program as we have yet come."

I would be interested to know what thinking prompted such a program. Is it as Mr. Canaday writes "...the U.S.I.A. has denied the validity of American art as an expression, and has accepted wholesale the USSR's idea that art must serve to illustrate and propagandize the life of a country"? Certainly if the U.S.I.A. wishes to circulate an exhibition of the Ford Motor Company's magazine illustrations as an indication to other countries, that big business has indeed a great deal to do with our government, then that is the business of the U.S.I.A. which must have an idea that such an inference is good propaganda. But we creative artists must protest any indication that such commercial illustration represents the art production of the United States, because it does not.

As President of Artists Equity Association, Inc., I protest both the cancellation of the sculpture exhibition and the plans for circulation of the watercolors from the Ford Motor Company's publication.

With best personal regards.

Sincerely,

President

copies to all officers of AEA Inc.
Andrew Ritchie, Art Dept. Yale University
Lloyd Goodrich, Director, Whitney Museum
American Fed. of Arts, H.K. Prior, Director
College Art Assn. C.P. Parkhurst, Pres.
John Canaday, Art Critic, N.Y. Sun. Times
Senator J.W. Fulbright
Edith Halpert, Downtown Gallery, N.Y.

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January 13, 1966

Miss Mary E. Hoffman, Registrar
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Miss Hoffman:

Thank you for your letter and the report.

Frankly I was quite horrified when I read some of the comments and hope that they are exaggerated. In any event I shall be at the Corcoran before the actual opening so that I can have an opportunity to do some personal checking.

Frankly also, I was distressed when I saw how the works of art were put into the truck, which, by the way, was much too small to contain all the material. I insisted on having more boards inserted to protect the pictures but all in all it was a most unprofessional job and method of transportation. Nevertheless, we shall see when I come to Washington.

Again many thanks for sending me the information.

Sincerely yours,

EGH:pb

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Mr. Deal
Route 1, Box 484
McLeansville, North Carolina
January 7, 1960

The Downtown Gallery
32 East 51 Street
New York, New York

Dear Sirs:

Enclosed are snapshots and a clipping for your consideration.

I would be thankful to be associated with a gallery which would permit me to devote all my time to creative work.

I am not in a position to pay to have my work shown. If you are at all interested I shall be more than glad to write you further.

Thank you for your consideration.

Sincerely,

Ogden Deal
Ogden Deal

Jan. 8, 1960

Mrs. Hyman R. Senturia, Eight Little Lane, St. Louis 24, Missouri

Dear Mrs. Halpert:

I would like to know
if you have a print by
Ben Shahn called "Lutes +
Molecules".

Would you please let
me know, if you have it,
how much it is (framed)
and how long it would
take for delivery.

Thank you,

Mrs. H. R. Senturia.

After to publishing information regarding sales transactions, dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 13, 1959

Mr. Elliot Morrison
168 Ridgewood Road
S541, Highland Creek
Ontario, Canada

Dear Mr. Morrison:

Thank you for your letter.

Indeed, although the entire edition of many of the series has been sold out, there are still a number of titles of the Ben Shahn serigraphs available.

A catalogue of the exhibition is enclosed noting prices of those which are still available and indicating, with asterisks, those of which there are no more prints to be had.

We look forward to your letting us know whether any of the available titles interest you and shall be glad to ship them to you if any of them do.

Sincerely yours,

Margaret M. Babcock

MHB:pb
Enclosure

Al Tarlow

Jan. 8 - 1960

The Downtown Gallery
32 East 51 Street
New York, 22, New York.

Dear Miss Halpert;

Your letter and information was
received to-day, including the photograph.
I'm afraid the price is out of my range,
and I shall have to wait.

Thank you for your service and
your consideration. In the future I shall
watch your ads in particular and
perhaps at a later date will be able
to purchase something from you.
Again, thanks.

Sincerely yours

A. E. Tarlow

37 So. 2nd St., -
San Jose, 13, California.

January 14, 1960

Mrs. S. Radman
724 South Orange Drive
Los Angeles, California

Dear Mrs. Radman:

When I could not reach you by telephone quite some time ago, I assumed that you had moved to another part of the country but had no way of locating you. Therefore it was a great pleasure to receive your holiday card.

I hope that you are well and happy and I assume that you are staying with one of your children in Los Angeles. Won't you please drop me a note and let me know how you are as I am very eager to get information about you.

Meanwhile please accept my very best wishes and love.

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THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

January 2, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22., N. Y.

Dear Mrs. Halpert:

Many thanks for your letter of December 31st. I would be very happy to have a chance to consider the small O'Keeffe for a few days. The picture made a very favorable impression on me but before I decide to go ahead with its purchase I would like to see it again. Would you be good enough to send it along?

With best regards and I will be sending you our check for Gross by the Sea in two or three days,

Sincerely yours,

Charles E. Buckley

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2 -

Dorothy will not be with me in New York. She has some sort of American Association of University Women meeting in Evanston or Chicago or somewhere down that way. The AAUW is an old pet of hers---because of the fellowship fund she founded and nurtured from a pup---so that even though she has gotten out from under holding office in the national organization, they seem free to call on her constantly.

If you have any ideas which should be followed up before the 28th, and with which I can help, let me know! Otherwise, see you then.

Best,

A handwritten signature, likely of Dorothy, consisting of a stylized, cursive 'D' followed by a horizontal line and a flourish.

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THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

January 11, 1960

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51 Street,
New York 22, New York

Dear Mrs. Halpert:

I am enclosing herein the Gallery's
check in the amount of \$5400 in payment of
Georgia O'Keeffe's Cross by the Sea. Would
you be kind enough to receipt the bill and
return it to me for our official records.

At the same time, I am returning the
blue form for the small O'Keeffe which
arrived just the other day.

Sincerely yours,

Charles E. Buckley

CEB:hr

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January 3, 1968

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Jim:

When I returned from a vacation trip to Honolulu and Beverly Hills (three days in the latter), I found your letter but was delighted that the boys carried out your request and shipped the two paintings, presumably in the nick of time. Naturally I hope that both of these remain in Santa Barbara, not only because we like to have these artists represented with such outstanding examples in your collection but because we think you really need them. I hope the sugar mama agrees.

It was mighty good to see you in New York and I did hope to get down to Santa Barbara but I got so excited about several of the artists in Honolulu that I decided to stay considerably longer than my original plan called for and now plan to have an exhibition opening the latter part of this month, which I hope will counteract the phoney Orientalism among the younger generation in New York who are knocking out gigantic versions of what they consider Oriental calligraphy. I can't wait to open the new show. All this is an explanation as to why I did not break in on you crying "Surprise!"

Please accept my belated wishes for a very happy New Year.

Sincerely yours,

EON:ph

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January 3, 1960

Miss Virginia Field
Secretary for Exhibitions
The American Federation of Arts
1083 Fifth Avenue
New York 28, N. Y.

Dear Miss Field:

Sorry to be so late in replying but I have been away on a vacation and am just getting to my correspondence.

The three items referred to in your letter of December 18 will be available and you will now find enclosed the proper forms.

Best regards and belated wishes for a happy New Year.

Sincerely yours,

EGH:pb
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 5, 1960

Mr. Thomas A. Gaglione
Route 8
Wellfleet, Massachusetts

Tommy my dear:

I have just returned from a long (for me) vacation in Honolulu and in Beverly Hills and am going through the fattest file of correspondence you ever saw. And so here I am on Sunday afternoon talking to myself into my little Ediphone. It is so restful and I feel so relaxed that I hope my current mood foretells a different kind of year.

Of course I am burnt up that I missed your visit as I have had so little opportunity to see you. It would be wonderful to have you with me here but a temporary arrangement is quite out of the question. With our very small roster the selling is rather limited to mass except for serigraphs and occasional drawings. We have a large staff here but, like a beauty salon, this is a highly personal business which I plan to hand over to my niece in a year or two. At that time she will need someone to help her as no one else will devote eighteen hours a day to a job. Maybe we can get together at some future time — that is, if you can limit your work in Wellfleet to the two summer months when the gallery is closed. In any event, let's talk about it when you are next in town.

Obviously you are growing up, devoting most of your energies to one business. In the many years during which I have operated, I have been offered all sorts of amazing opportunities for branch galleries in various parts of the country and have maintained a very firm policy of complete concentration. I have a big thing about doing one thing well. That's why I never made a serious play for you. And I don't mean businesswise, dear.

I hope to see you soon. Meanwhile, belated wishes for a very happy New Year.

Love,

RM:spb

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AEA

January 8, 1960

Mr. Ralph E. Raynard, Jr., President
E. G. Washburne & Co.
Boston Street
Middletown, Massachusetts

Dear Mr. Raynard:

About two years ago we had some correspondence regarding the collection of original molds I acquired previously from the Cushing Company collection. Because I am not equipped with all my other interests in the gallery, to pursue the manufacture and distribution beyond those which I had made earlier, I would be interested in turning over the molds to another outfit.

If you are interested, will you please let me know.

Sincerely yours,

RMH:pb

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January 6, 1968

Dr. Otto Karl Bach, Director
The Denver Art Museum
Denver 4, Colorado

Dear Dr. Bach:

I have just returned from a lengthy trip and vacation and discovered that the photographs you requested have not been sent to you, or if they were, we seem to have no record. Thus these are being mailed today. I am referring to the O'Keeffe, Shahn, and Marin which will be available for your selection.

As soon as you advise us of your choice, we shall have the material ready for the packers. Won't you please let me know whom you have instructed to pick up the paintings and the approximate date.

My best regards.

Sincerely yours,

EGH:ph
Enclosures

See Encl

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

17 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

MRS. DONALD B. STRAUS, HONORARY CHAIRMAN
WALTER SARRIS, CHAIRMAN
HARMON N. GOLDSTONE, VICE-CHAIRMAN
MRS. E. POWIS JONES, VICE-CHAIRMAN
MRS. ARMAND P. BARTOS, SECRETARY
PETER A. RUBEL, TREASURER

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January 15, 1960

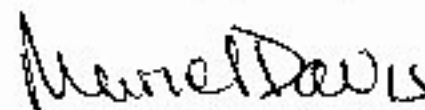
Dear Mrs. Halpert:

This is to confirm the sale of the Arthur Dove watercolor, BROOME COUNTY FROM THE BLACK DIAMOND EXPRESS, LS 589 348.

Would you be good enough to bill the purchaser, Mrs. Robert Golden of 146 Central Park West, New York City, in the amount of \$175, less the \$15 rental received. Enclosed is our bill for the balance of the handling charge.

Our thanks for your cooperation in this matter.

Sincerely yours,



Mrs. Daniel B. Davis
Art Lending Service

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

enc.

January 6, 1960

FORMAN

Mr. Fred Forman
48 Clinton Avenue
Rochester, New York

Dear Mr. Forman:

Quite some time ago when you were at the gallery you expressed an interest in seeing some additional examples by Max Weber.

As I advised you at the time, he is very reluctant to release his paintings, but just before I left for my winter vacation I visited Weber's studio and brought back several smaller and very outstanding paintings which have not been shown to anyone as yet.

If you are still interested, won't you please let me know when you plan to be in New York, so that I can arrange to be here at the time. I am sure you will find this small exciting group of special interest. I look forward to your visit.

Sincerely yours,

EGH:pb

C16
during Winter party

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ART AND ARCHAEOLOGY DIVISION

THE ROYAL ONTARIO MUSEUM

100 Queen's Park, Toronto 5, Canada. Walnut 3 6611 Cables: ROMA-Toronto

January 18, 1960

The Downtown Gallery Inc.,
32 East 51st Street,
New York 22, N.Y.,
U. S. A.

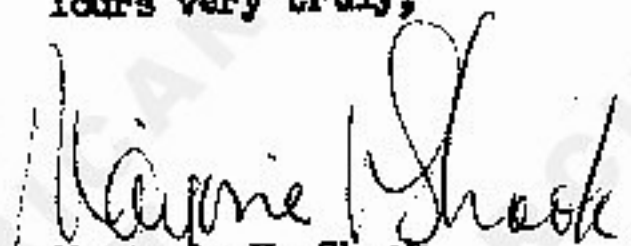
Dear Sirs,

In accordance with the request of Mr. T. A. Heinrich,
I hereby enclose the customary Loan Form in triplicate for the
two posters by Ben Shahn which you have so very kindly lent to
this Museum for our forthcoming Poster Exhibition to be held
during April and May.

Would you be good enough to sign all three copies and
return them to this office. The green copy will be sent back
to you for your records when signed by all parties here. You
will note the insurance value of \$100.00 for each poster has
been inserted, which I trust is satisfactory to you.

Thanking you once again, I am,

Yours very truly,


Marjorie V. Shook
Assistant to the Registrar

S/
Encl: 3

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January 13, 1968

Mrs. Edward R. Wehr
3856 West Wisconsin Avenue
Milwaukee 8, Wisconsin

Dear Mrs. Wehr:

It was so nice to find a letter from you when I recently returned from my winter vacation which was spent largely in Honolulu.

Unfortunately the shipment was made in toto before my return. If there is anything in the group that you are not thoroughly happy with, let me know, although I would deeply regret having you return the Zernachs, which I think are very "important items" in American art. Nevertheless, use your own judgment.

I hope you are coming East soon as I am most eager to hear about your adventures. They sound absolutely fascinating even briefly.

I agree with you that our representation in various international exhibitions is consistently bad and as a matter of fact have been discussing this at great length with the powers that be. Unfortunately there is no federal fund and if there were the wrong people would be making the selection as well. We are all hoping that the American Federation of Art can take over in the future to better the situation as we are misleading a huge public all over the world with our wrong representations. I shall write to you soon again.

And do make a trip to New York earlier and please let me know in advance, as I would love to have a long, long talk with you. Meanwhile, my very best regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

AAA
January 14, 1960

Mrs. Hamilton H. Gilkyson
Mont Clare
Pennsylvania

Dear Mrs. Gilkyson:

I am so sorry to be late in replying but I have been away on a business trip and subsequently went off for a two-weeks vacation.

I agree with Mr. Lewis that the painting referred to in your letter and the figure he quotes is fair, but would apply to what we call a retail price.

If you are planning to buy it for resale subsequently, I would suggest that you pay about \$350 as a maximum, with the idea of obtaining the higher figures or something between the two cited by Mr. Lewis if you can sell the picture directly to a collector. On the other hand, if it has to clear through a dealer and be sold wholesale, I doubt whether more than \$600 or \$700 would be paid for it.

I hope this information is of interest to you. Also, if you should buy the painting and plan to sell it subsequently, won't you let me know, as I believe I would be interested in it.

Sincerely yours,

EGH:pb

January 14, 1960

Mr. John I. H. Baur
Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Jack:

This business of traveling to distant parts like Minnesota and subsequently to Honolulu and L.A. certainly interferes with my "courtesy" activities. For a long time I have wanted to write to you about your book on Yerach and am finally getting around to it.

Briefly, I want to express my sincere enthusiasm — and this has nothing to do with my position as Yerach's agent. I refer to the writing per se, the sensitivity and profound understanding of the artist's aesthetic and human motivations, the appreciation of these qualities in the face of the current somewhat "beatnik" contempt for these qualities. Yours was a beautiful performance and I offer you my deep admiration and appreciation.

As ever,

EGH:ph

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**ROLAND P. WOODOCK
COLLECTION**

Appraisals folder

1960

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Charles Demuth	African Daisies - 1925 Birth of a Prism 1919	W.C.	11 1/2 x 17 3/4	2250.00 1500.00
Paul Burlin	Tamara Red - 1950	Oil	33 x 43	2000.00
Arthur G. Dove	Form Against the Sun	Oil	21 x 29	2400.00
	High Noon	Oil	36 x 27	4000.00
	Marine in Northport Harbor 1929	Oil	28 x 28	1800.00
Stuart Davis	Race Rocks #1 - 1939	Oil	43 x 33	4500.00
Yasuo Kuniyoshi	Revelation - 1949	Oil	46 x 78	10000.00
	Bouquet and Stone - 1929	Oil	46 x 63	8000.00
	Quiet Pool - 1932	Drawing	28 x 22 1/2	1500.00
Charles Sheeler	Skyline - 1930	Oil	40 x 24	12000.00
	Catastrophe #2	Tempera	17 x 14	1800.00
William M. Warratt	Mortality & Immortality 1876	Oil	27 x 22	14000.00
William Zorach	Quest - 1943	Pentecosts Marble		8500.00
John Marin	Boats and Gulls 1940	Watercolor	23 1/2 x 18 1/2	2750.00
	Region Trinity Church, NYC 1926-36		28 x 24 3/4	3000.00
	Tusk Mountains - 1932	Oil	28 x 22	6000.00
	Cape Split Maine - 1939-42	W.C.	28 x 22	1500.00
	The Fog Lifts - 1949	Oil	28 x 22	7500.00
	Sunset Casco Bay - 1919	W.C.	19 1/2 x 16	1500.00
Max Weber	Refugees - 1939	Oil	30 1/2 x 36 1/2	6000.00
Anonymous	Mass Bridgroom	Oil	} PF	2000.00
	Mass Bride	Oil		
	New Jersey Squire	"		1500.00
	Spread Eagle 19th Century	Woodcarving		1000.00

T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
LIVING ARTS CENTER, 1370 BANNOCK STREET

DENVER 4, COLORADO
NATIVE ARTS DIVISION, CHAPPEL HOUSE, 1300 LOGAN STREET

OTTO KARL BACH - DIRECTOR

January 18, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

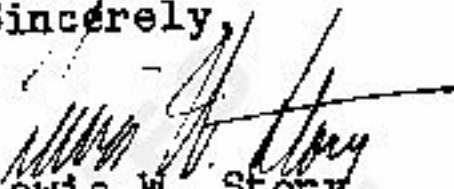
Dear Miss Halpert:

Thank you so much for the photographs of the O'Keeffe, and
Marin paintings -- we do appreciate your making such a nice
selection available to us.

Budworth informs us that the painting has already been ship-
ped. It was kind of you to make the arrangements for the
pick-up -- it seemed the simplest way of handling things
since time grows so short before the opening of the exhibi-
tion.

Mr. Bach has asked me to express his thanks along with my
own, for your interest and assistance with the project.

Sincerely,


Lewis W. Story
Assistant to the Director

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Halpert 2

Black and Whites, continued:

- 7 Gloucester Street 1916 (Lane Fdn.)
- 8 Multiple Views 1918 (DTG)
- 9 House and Street 1931 (Whitney)
- 10 Surprise 1933 (Cahill)
- 11 Deuce 1954 (San Francisco Museum)
- 12 Lucky Strike 1921 (MMA)
- 13 Town Square 1925-26 (Newark) (watercolor)
- 14 Report from Rockport 1940 (Lowenthal)
- 15 Still Life -- Three Objects 1925 (Wadsworth)
- 16 Eggbeater No. 1 (Phillips)
- 17 Eggbeater No. 3 (Lane Fdn.)
- 18 Eggbeater No. 4 (Geo. Heard Hamilton)
19. Percolator 1927 (Metropolitan)
20. Matches No. 2 (DTG ?) (gouache)
- 21 Medium Still Life 1953 (DTG)
- 22 Hotel de France 1928 (Schwab)
- 23 Rue de L'Echaude 1928 (Spaeth)
- 24 Lawn and Sky 1931 (DTG)
- 25 Summer Landscape 1930 (MMA)
- 26 Garage Lights 1931-32 (Rochester)
- 27 Landscape with Drying Sails 1931-32 (DTG)
- 28 New York-Paris No. 1 (Univ. of Iowa)
- 29 New York-Paris No. 3 (Watter)
- 30 Davis painting Men Without Women
- 31 Sail Loft 1933 (Iselin)

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The EAGLE-PICHER COMPANY
AMERICAN BUILDING
CINCINNATI 1, OHIO

January 4, 1960

ROBERT S. JOHNSON
VICE PRESIDENT

Downtown Gallery
32 East 51st Street
New York, N. Y.

Attention: Mrs. E. G. Halpert

Dear Mrs. Halpert:

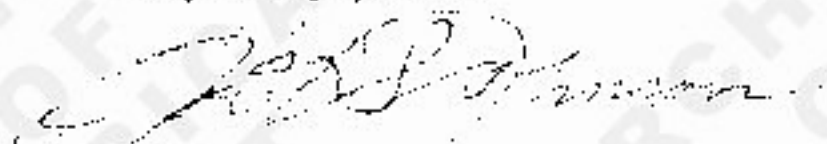
We have on loan from the Contemporary Arts
Center of the Cincinnati Art Museum your painting
No. 124, Weber's "Figure of a Woman".

350.-

I would like to negotiate for the purchase of
this painting if at all possible. I am prepared to offer
\$300.00 in total, \$30.00 of that amount to be paid by
me direct to the Contemporary Arts Center as their fee,
so that I personally may then handle it as a tax deduction.
This latter arrangement is agreeable to Mr. Schoener.

I would appreciate hearing from you on this.

Very truly yours,



Robert S. Johnson
2650 Grandin Road
Cincinnati 8, Ohio

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



OFFICE OF
THE DIRECTOR

UNITED STATES INFORMATION AGENCY
WASHINGTON

January 14, 1960

Dear Mrs. Halpert:

Under separate cover I am forwarding two documents pertaining to the Fine Arts Exhibition at the American National Exhibition in Moscow last summer.

The success of this first showing in the Soviet Union of some of America's finest paintings and sculpture was due, in great measure, to the prompt and generous response from museums and private citizens from all parts of the country. I am deeply grateful for this response and for your own generous contribution to the Exhibition which was not only an important project for our country, but an historic event.

Sincerely,

George V. Allen
Director

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

or to publishing information regarding sales transactions, authors are responsible for obtaining written permission in both cases and purchase involved. If it cannot be obtained after a reasonable search whether an artist or release is living, it can be assumed that the information is published 60 years after the date of sale.

January 5, 1966

Miss Sue M. Thurman, Director
Isaac Delgado Museum of Art
City Park
New Orleans 19, Louisiana

Dear Miss Thurman:

On my return from a vacation trip I found your letter confirming our previous correspondence.

Indeed we shall be very glad to hold this sculpture for the balance of January in the hope that you succeed in obtaining the necessary funds to acquire this truly outstanding work. As I mentioned in our conversation, we shall give you the advantage of the special reduction I promised, reducing the sculpture from \$3000 to \$2500.

It was very nice to see you. My best regards.

Sincerely yours,

EMH:pb

[160]

Dear *Mrs. Halpern*

The Zorach Fountain Committee of the Bath Garden Club would like to thank you for your prompt and effective help in our recent trouble.

Your letter, plus all the evidence we were able to assemble, was presented to the Executive Committee of the Garden Club, which then voted unanimously to recommend that we continue with the Fountain as planned. At the Annual Meeting of the Garden Club the procedure was repeated, and the membership voted 34 - 12 to continue with the Fountain as planned.

During the next week, a member of the local American Legion presented the City Council with a motion to rescind permission to place the Fountain in the City Park. The motion was withdrawn in favor of one making it necessary for the City Council to pass on the "suitability" of the Fountain. We met with the Council. Not a question was raised as to Mr. Zorach's loyalty, although copies of the House Un-American Activities Files had been circulated to each Council member. It was quite obvious that no one was willing to say in public what had been common gossip on the street. The Council voted 6 - 2 to commend us for our undertaking. The American Legion asked to have their opposition a matter of record. And that is the way it stands.

We are about to resume our campaign for funds. The fact that we are able to do that, is due in large part to your help. Thank you so much.

Sincerely,

Barbara Sargent

Mrs. Martin Sargent
for the Zorach Fountain Committee
Bath Garden Club.

Thank you so much for the telegram. It gave me a great thrill! When I have a few moments to sort documents, I will send you some of the material we need, in case this phone call happens again. I can't imagine that it will.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 18, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I hope you are as pleased as I was with the Opening. The turn out despite the dismal weather was not bad, and I was told that on Sunday we had over 1,000 visitors.

I am sending you the press clippings that I have seen so far.

Saturday morning I came down with a touch of something or other I don't know what, possibly lumbago, and spent almost the entire weekend in bed. Whatever it was seems to have gone almost entirely, but I was sorry that I did not get a chance to see you once again before you returned to New York. However, I will be in town around the 27th, and would like to give my thanks in person for your fine cooperation with the show at that time.

Sincerely yours,

Bill
Director

HNW/arf

enclosures

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January 12, 1960

Miss Frances W. Kerr
U.S.I.A. - IPS-Far East
1776 Pennsylvania Avenue
Washington, D. C.

Dear Miss Kerr:

As you requested, I am now enclosing the publicity release relating to the Hawaiian Exhibition which opens at the gallery on January 28th. As soon as the catalogue is completed, I shall send you a copy and am now enclosing an invitation to the opening party in the hope that you can be here. At least three of the artists in the exhibition will be present on this occasion.

As I mentioned, I shall be in Washington from Friday afternoon until Sunday afternoon. Enclosed you will find an invitation to the opening of the exhibition comprising part of my collection. I hope you can make it.

While in Washington I shall be staying with my niece, Mrs. Harry Baum at 5159-34th Street N.W. The telephone number is Emerson 3-9123.

If there is any further information you require, please let me know, either there or at the gallery.

Sincerely yours,

EGL:ph
Enclosures (3)

Mrs. Edward R. Wehr

3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

abstract and violent in color -
 I had several meetings with penon
 Mathilda De Souza and penon
 Arturo Profili - both very charming
 and highly intelligent people -
 Bought a few drawings and one
 piece of sculpture by Roca Rey of
 Peru - who has done some very
 nice things -

Here is a young Milwaukee man,
 John Davis Coko has a small school
 of contemporary art in Miraflores,
 Lima, Peru. It was so interesting
 to see his school, the pupils and
 teachers and learn a lot of what
 was being done down in Peru -

Among other things I spent an
 entire morning with Alejandro
 Meindz-P. director of the Museo
 Nacional in Panama who very
 kindly emptied the safe and
 showed me all their precious pre-
 Columbian treasures of gold -

Mr. Alan R. Solomon, Director
White House of Art
Cornell University
Ithaca, New York

selected by Mr. Kenneth Evett

John Marin W.C. 49/25 Sea Movement in Greysw No 1 \$2500.00

W.C. 16/2 Palisades-on-Hudson 2250.00

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The Lountoun Gallery
Dear Madam.

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

Jan. 5 - 60

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We can sell you a real long Perm.
Primitive Water color of Little Pa. Lancaster Co.
in Original Old Perm. German etc. frame
overall sz 9 x 11 in. price \$75.00 to you.

Vg. True
C. M. Heffner

Have sent snapp

ONE BEEKMAN PLACE

January 14, 1960

Dear Edith,

Just a note on the eve of our departure for London and the Far East to say how much Alfred and I enjoyed our visit with you the other day. I know that Alfred was glad that you spoke frankly your feelings about the Museum's policies and exhibitions, and I was extremely interested also to hear what you had to say.

I do hope that as we are able to expand into our proposed new wing, and as our staff are able to make more use of the extraordinary collections in the various fields of contemporary art which the Museum already owns, you will feel less anxious about the impact which the Museum's program is making both on the artists and on the public.

You are one of the first people in the art world in New York to understand and appreciate the objectives of the Museum of Modern Art, and you have been working for many years in the same area and with very nearly the same objectives. We hope sincerely that you will always remain a friend and will speak frankly - as friends can - about what we are doing. In the meantime, I hope you will sincerely wish us well in our efforts to get the necessary space and the endowment that is required.

I shall count on coming in upon my return in late February to see the work of the Hawaiian artists about whom you spoke.

With best wishes, I am

As ever,

Blanchette Rockefeller

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Dear Edith,

11500 Saturday, Jan 2.
9700
11500 - 9700 = 1800 (no secretary!)

Everyone is pleased with both the Marin and the Rattner and I know Mrs. Norton is writing you. I hope very much we shall acquire them, for in this particular collection they will be top items in the contemporary group.

In the confusion of getting these pictures out here at a time when you were away, we received the shipment collect. Had you been there, I'm sure you would have sent it prepaid as the other galleries did. How shall we handle this? The charge is \$69.25, having come air express. I had understood these two pictures were to be sent at once, after I last saw you, in which case they could have come by rail. Sorry about any misunderstanding.

Best love, your writer,

Sincerely, Jane

JOHN ROOD

1650 DUPONT AVENUE SOUTH

MINNEAPOLIS 5, MINNESOTA

January 17, 1960

Dear Edith:

Thanks much for your letter of the 14th. I have a lot of business in the city before meetings begin---an AE Fund meeting during and following College Art sessions---hence get in on Tuesday afternoon the 26th. So if I may, I'll come in to see you shortly on Wednesday. Then perhaps we can arrange something for Thursday when everyone will be in town for College Art. Meanwhile, I accept for dinner Thursday evening.

Your idea of a collective and concerted protest is a good one. College Art and American Federation of Arts should join with Equity on this. I guess this must have been hazily in my mind, because I sent copies of my letter to Prior of AFA and Parkhurst of CAA. Of course we should have as much hot information as we can get from the people who have "had" it this past year---Eisendrath, Ritchie, Watkins, Roszak, Hope, Goodrich, etc. If we could get an open letter out, and send it to as many publications as possible, letter signed by as many organizations as possible---then maybe we'd get action in Washington. The Whitney and the Museum of Modern Art, Guggenheim---should come in and add their weight. Let's get our heads together on this.

The more I hear, the worse it gets. I have not heard the full St. Louis story, though I did read in Canaday's column that the show had been cut loose without any sort of sponsorship "showing". This reminds me that in 1956 Katherine Kuh had somewhat the same complaint: the U.S.I.A. paid for the Venice Biennale catalogs---very handsome---but would not allow its name to appear for fear someone might think the government approved of the exhibition. (If I remember it correctly---Katherine told me the story at a cocktail party in Venice, and you know how that is.)

However, the worst yet comes from John Canaday in a letter thanking me for mine. He says: "Since writing it (Dec. 27th column) I have discovered that another U.S.I.A. sponsored 'art show' already touring Europe is composed of pictures painted by Ford employees! An exquisite standard." This ties in with a letter I just received from Senator Fulbright, a friend of mine from his Rhodes Scholar days, in which he says something to this effect, "Under the present administration there is always a 'lack of funds' for such things as art projects unless they are approved by, or subsidized by, big business."

I'll try my article on "Art in America". Harpers had it, but just at the time Russell Lynes had written something himself about the Moscow exhibition---bringing in a bit about the taste of presidents---so he wrote me very nicely, but regretfully.

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January 12, 1960

Mr. Ogden Deal
Route 1, Box 484
Millsboro, North Carolina

Dear Mr. Deal:

Mrs. Halpert has asked me to return to you the photographs
and clipping you sent and to thank you for your interest
and for letting her see them.

Sincerely yours,

Margaret M. Rabcock

Enclosures (4 photographs
1 clipping)

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chimneys; all the French did much talking and debating, though no one thought to take action; meanwhile I rushed back in and got the manuscript of my novel out of the apartment, and our French friend called the fire department who arrived shortly, two young men in comic opera helmets of shining silver (but no flashlight) and got to work: hilarious opera continued. Testing the chimney from the roof the one fireman through down a rock through the flue at the moment when the other fireman was sticking his head through our fireplace, and the rock fell upon his noggin; he let out a cry and scrambled back to the parquet floor. Ultimately it was over and we served them aperitifs, shook hands, and bid them au revoir. A typical old Connecticut Christmas.

Meanwhile, or rather, since then, we've returned to our quiet ways, (thinking of you so much on New Year's eve---we went to a party at my cousin, who has a duplex penthouse paid for partially by the Ford Foundation) ~~and~~ settling down to work again---the book (whose theme, as you know, was inspired by you) is taking fine form, though I was held up this fall re-writing all the pages I'd done last spring, having really begun the novel too soon. Now all goes fine again and I'm into the heart of it...as far as I can tell, I'm almost half way which means a long pull ahead. However, we cannot return to the states until I've finished since I must be close to the source of this novel, which is Paris (the title---and please keep it to yourself alone---is THE NEW AMBASSADORS)---how long this means I cannot honestly judge, though certainly it can't be finished in less than seven to nine months. Also I hope to arrange before leaving, to submit the manuscript here, so that I can have it published simultaneously with the American debut. In France, this book will either bring me the Legion of Honor or (most probably) quick deportation.

The Rattners guided us last night to a great Chinese restaurant on the rue Marche de St. Honore; we had a glorious feast (\$2.00 per person), and of course we talked much of you. The Rattners had a splendid time in London, saw Henry Moore etc. Told us the Tait Gallery had bought a Jackson Pollack from Janis. Here in Paris, Pollack and Toby seem to be the boys. We went to the Galerie Charpentier to see the pre-showing of the paintings to be auctioned off for benefit of the Frejus flood victims---a terrible tragedy (like the senseless death of Albert Camus the other day) and the paintings were appalling. Picasso donated two dogs I wouldn't put in my outhouse, Bracque donated a slightly better one, Miro however, and Chagall, gave decent canvases. We missed the auction, and so I haven't found what what prices the pictures brought, though I suspect that like all art here the prices were astronomical. Yesterday afternoon we went back to the Louvre where we had a fine time wandering through the poorly lighted and quite chilly halls, but what lovely works---in France one's only esthetic rewards come in looking backward in time, never forward.just saw today's Paris Herald Tribune, which reports prices of auction: Picasso's ^{SMALL} picture brought \$30,000; Bracque, \$25,000; Chagall \$15,000---altogether the sale raised a quarter of a million dollars for the flood victims---but still no justification for the arrogance of Picasso donating such a piece of dreck. Now I am off to American Hospital (horrors) to see the eurologist (more horrors) about an unpleasant problem, the gravity of which I naturally hope will be dismissed or reduced....foathe all this

(Over)

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January 5, 1960

Mr. Alan Schoener
Art Lending Service
Cincinnati Art Museum
Eden Park
Cincinnati, Ohio

Dear Mr. Schoener:

On my return from a long vacation I decided to clear out the 1959 files. In these I find a consignment dated January 20th which included seven items for your Art Lending Service. Two of these were sold according to our records -- Shahn and Thrall; four were returned, but the ink and wash drawing by Max Weber still appears on the consignment.

Won't you be good enough to check your records to ascertain what happened to this drawing? Many thanks for your cooperation and please accept my belated wishes for a happy New Year.

Sincerely yours,

RHH:pb

January 13, 1969

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ପଞ୍ଚମ ଶ୍ଳୋକ

Honorable Earl Warren
Washington 25 D.C.

SECRET - THE PRES

My regards. I hope I shall have occasion to

I was very happy
You did very well
lastly. Obviously
have heard from
me and history
concerning a life
will be enjoyable.

[illegible][illegible]

in getting a grant from the Rockefeller Oriental Fund. In any event, Mrs. John D. Rockefeller III is also interested and I am assured that he can do help the situation and (this is not yet confirmed) our previous conversation. Harris prior discussion will be fruitful and I certainly hope that my plans succeed in relation to etc. I am very happy that he feels so strongly about the local with my return to New York. He also suggested all the photographs there as promptly and the station arrived almost immediately. Harris had all the necessary in about one day and nothing connection with an exhibition. Bob Griffin was really extremely interested in that I have never had such complete cooperation in things should be helpful.

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January 9, 1960

Dear Sir:

I would like to purchase a reproduction print of Miklos Suba's "Green Shutters". Can one be purchased and if so what is the price? **WHAT ARE THE DIMENSIONS?**

Thank you,
Sincerely yours,

M. Gershman
Prof. M. Gershman
11 Harris Road
Orono, Maine

*Pl write
No up
arrow*

REPRESENTING
FELIX PERIGNON
88 RUE DE CHABROL
PARIS FRANCE

R. J. SAUNDERS & CO., INC.**EXPORT FREIGHT CONTRACTORS****CUSTOMS BROKERS****24 STONE STREET****NEW YORK 4, N. Y.**

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

January 18, 1960

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

With reference to your letter of January 14th, please
note that on April 28, 1959 we wrote you concerning this matter
and informed you that there would be an additional duty of
\$42.20 on this shipment due to the return made by Examiner
Gillip.

We have no record of your having discussed this
matter with us further and we naturally assumed that the
assessment of duty was in order.

Unfortunately, the only way that this matter can now
be handled is through a protest to the Customs Court and in
view of the amount involved, we doubt whether this would be
practical.

Very truly yours,

R. J. SAUNDERS & CO., INC.


A. C. Priemer

ACP/jb

WE SPECIALIZE IN CONSOLIDATION OF SHIPMENTS TO ALL PARTS OF THE WORLD

January 8, 1968

Mrs. Pravin G. Bhata
14 Kate Lane
Metuchen, New Jersey

Dear Mrs. Bhata:

Thank you for your note of January 5th expressing your interest in the work of Georgia O'Keeffe for whose paintings we are exclusive agents. We do not, however, deal in reproductions of any kind and would suggest, therefore, the Whitney Museum of American Art, at 22 West 54th Street, or the F.A.R. Gallery, at 746 Madison Avenue, as possible sources of the type of print you are looking for.

Sincerely yours,

Margaret M. Babcock

January 6, 1960

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

This time I got home on schedule and was fortunate enough to find a considerate taxi-driver who hauled all my baggage to the third floor. I sure got spoiled during my travels and have a hard time getting adjusted to the rough facts of life in New York.

I do want to thank you for your very many kindnesses, including the touching greeting I found on my arrival at the hotel. It must be the California rain that makes residents there so considerate and sweet.

It is too bad about the painting and I regret that it was I who called your attention to the gap on the wall. I hope that it was well insured and that it will be recovered very shortly. We too had some thefts during the Christmas exhibition — a painting and a sculpture, both small, of course. Art sure is getting popular.

Yes, I was very pleased to see your work and congratulate you on your achievements. More power to you and good luck. Of course nothing would please me more than to have you come East shortly. I always enjoy so much being with you, as no doubt you know.

Please give my best regards to Joan. And cheerio.

EGH:ph

P.S. Within the next few days I shall write to your Long Beach protegee who incidentally impressed me most favorably. The idea requires some serious consideration as I hesitate to assume the responsibility of establishing a change in his career, particularly since his current set-up is so advantageous in the way of a home, car, gas, etc., and in permanency. In any event, I shall express all my thoughts in this connection when I write him within the next few days.

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January 8, 1960

Mrs. Stanley Freeman
708 Hillcrest Road
Beverly Hills, California

Dear Mrs. Freeman:

According to the best of my knowledge, the painting listed below has a current market value of \$3500.

Abraham Rattner EVENING GARDEN 1930 36" x 30 1/2" oil

My very best regards.

Sincerely yours,

RM:ph

MRS. MICHAEL WATTEW
1924 RITTENHOUSE SQUARE
PHILADELPHIA 3, PA.

Hetroit, nursing bad cold
and Michael has gone to bed for
the night. While I catch up with
the desk work.

Thanks for, Edith again, for
your concern and interest. My wife
have more time?

Hope all is well with you

As ever

Haris

Sunday - Jan 15 - 60

January 5, 1960

Mr. George D. Culler, Associate Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear George:

In my end-of-the-year clean-up of our files I find a consignment dated May 29th for the Max Weber painting "Composition with Three Figures." In addition there is a letter from you dated September 25th mentioning that you would return the picture within a few days unless you obtained a commitment.

Am I to assume that the commitment has been obtained and that this really important painting will remain in San Francisco? On the other hand, if this great opportunity has been by-passed by your committee, won't you please send the painting to us at your earliest convenience.

Many thanks for your cooperation. And, though late, please accept my best wishes for a very happy New Year.

Sincerely yours,

EGH:ph

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researchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
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RICHARD FEIGEN GALLERY INC.

MB

JANUARY 18, 1960

EDITH GREGOR HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N.Y.

DEAR EDITH:

BEFORE HE LEFT FOR EUROPE, DICK FEIGEN ASKED ME TO WRITE YOU ABOUT THE TWO DOVES AND THE PIERRE ROY WHICH WE HAVE ON CONSIGNMENT FROM YOU. I HAVE NOT BEEN ABLE TO DO SO BECAUSE OF THE RUSH PROCEEDING HIS DEPARTURE.

THE STATUS OF THE PAINTINGS IS AS FOLLOWS; HAYSTACK WAS SOLD JUST A FEW DAYS AGO. WE HAVE, HOWEVER, NOT BEEN PAID, BUT EXPECT THE MONEY VERY SHORTLY. IMMEDIATELY, UPON IT'S ARRIVAL, I WILL SEND YOU A CHECK FOR \$1,530.00.

IN ACCORDANCE WITH YOUR AGREEMENT WITH DICK, IN REGARDS TO DOVE'S THE SNOW STORM, I HAVE HAD IT PACKED AND SHIPPED RAILWAY EXPRESS, ALL CHARGES PREPAID, TO YOU TODAY.

THE PIERRE ROY, IS AT THE MOMENT, OUT ON APPROVAL TO A CLIENT, BUT WE HAVE ASKED TO HAVE IT RETURNED IMMEDIATELY. WHEN IT ARRIVES WE SHALL HAVE IT RETURNED TO YOU IN THE SAME MANNER AS THE DOVE.

I BECAME ASSOCIATED WITH DICK LAST FALL AND HEARTILY ENJOY BEING AN ART DEALER. I HOPE ALL GOES WELL WITH YOU.

WARMEST REGARDS

SINCERELY,

Patrick T. Malone,

PATRICK T. MALONE
VICE PRESIDENT

AFA

January 20, 1966

Miss Agnes Downey
Acting Curator
The Old Stone House
Georgetown, Virginia

Dear Miss Downey:

When I arrived in Washington, Miss Dorothy Phillips of The Corecoran Gallery transmitted your message to me. However, the activities were so hectic during my short stay that I did not have an opportunity to call you at your office on Friday and did not want to disturb you at your residence.

Indeed I should be very happy to cooperate with you. We have a comprehensive collection of early American paintings and sculpture in the folk art tradition. As you may know, we made up a good part of the Rockefeller Collection in Williamsburg and have supplied many objects to such collections as those of the Shelburne Museum, the Garbisch Collection, the Karolik Collection at the Boston Museum of Fine Arts, and a number of the major art museums in this country. We have a complete photographic record of our available material and I shall be delighted to have you go through these and show you the originals of any of the objects which may interest you especially.

Won't you please let me know when you plan to be in New York so that I can have the material ready for you. It will be nice to meet you.

Sincerely yours,

EGH:pb

January 14, 1980

Mr. Donald Winston
1054 Brenton Avenue
Los Angeles 24, California

Dear Mr. Winston:

I was both pleased and amused with your letter of January 8th.

What amused me particularly is the fact that Tom Messer saw eye to eye with me for the first time in all these years. He must have liked the three paintings and the one sculpture tremendously as he is a very honest guy and certainly — from past experience — did not do this deliberately as a gesture to please me personally. In any event, I am truly delighted that your acquisitions of D.G. artists have made both you and Mr. Marshall happy. Incidentally, I saw the Lehmbruck at the U.C.L.A. and it really looked superb. While I miss the figure very much, I am happy that it serves a much more important audience, comprising students and other members of the young generation as well as seasoned collectors, museum personnel, etc.

As I am dictating this letter in my apartment I cannot look up the records but I am quite sure I had sent you the O'Keeffe valuation. I shall check this tomorrow and if no copy of this letter is in our files, I shall send you one immediately.

I deeply regret missing you and Mrs. Winston at the Landau party. Felix was the most wonderful host and devoted a tremendous amount of time to me. Everybody was so nice in L.A. and in Honolulu, where, incidentally, I selected one of the most exciting shows we have held at this gallery — a show which I hope will level off many of our younger New York artists who are so involved in what I consider a phoney Orientalism. The paintings I brought back from Hawaii are by two Orientals and/or by painters who have lived there for a long long period of time.

And so, I hope to see you soon in New York. My very best regards.

Sincerely yours,

RM:ph

AF A

January 14, 1968

Mrs. Richard Black
Abby Aldrich Rockefeller Fell Art Collection
Williamsburg, Virginia

Dear Mary:

You are a dear to write me about the "homer." This proves that if you live long enough you get an occasional pat on the back as well as the many kicks in the liver location.

Of course I am delighted with the prospect of seeing you at the Corcoran. With all the traveling I have done in recent months the idea of another trip is rather appalling but I look forward to meeting some of my friends I have not seen for a long time. Until then, my very best regards.

Sincerely yours,

KRM:pb

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SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
NEILL BOLDRICK, JR.
STANLEY D. ROSENBERG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

January 13, 1960

5516

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The Stuart Davis arrived the first part of last week, and we are really at a loss to know what to do with it. It is magnificent, potent, and excellent, but apparently there is no place where one can stand sufficiently far enough away from it in order to appreciate it. I was only in your gallery in September for about ten minutes, but Mary saw it for an hour or two, and then when you and she discussed it in a telephone talk at the hotel, and she told me that you felt it was the ideal picture for our collection, I said to go ahead and buy it.

Naturally, I still feel responsible to you, and I am not trying to escape such responsibility.

When the picture arrived, Mary was amazed at its size, because she did not realize what a very large painting it is. Our loggia, where we have many large pictures, including the Sheeler, is only about six or seven feet in width; the library does not have a wall for it; in the dining room, the table obscures the lower part of it, and the only place it could be hung is one wall of the living room. Even then, one cannot appreciate it, as one cannot get far enough from it to view it adequately. Incidentally, it is so powerful that it completely overshadows all other pictures in the living room where we have been trying it. We are still endeavoring to find a place to hang it.

Would you want me to try to get a group together to buy it for the McNay Art Institute here, or to try to dispose of it to a collector in this area? Before taking any steps, I wanted to write you because you mentioned that Davis' prices had gone up and that one large painting had been sold for \$15,000.00. Suggested to Mary that she write you, but she preferred that I do so, and this is the first time in the week since it arrived that I could get around to doing so.

Please telephone either Mary or me collect, as it is always better to discuss these matters verbally. I'm awfully sorry, but Mary strongly feels that there is just no place in our house for it, and I agree with her in that feeling. Please phone me collect at your convenience.

Sincerely,


Sylvan Lang

Prior to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATE OF INDIANA
BALL STATE TEACHERS COLLEGE
MUNCIE

Department of Art

JANUARY 13, 1960

DOWNTOWN GALLERY
32 E. 51ST. STREET
NEW YORK, NEW YORK

DEAR SIR:

WE WOULD LIKE TO INVITE WILLIAM ZORACH TO EXHIBIT
IN OUR FORTHCOMING 6TH ANNUAL DRAWING AND SMALL SCULPTURE
SHOW. IF YOU WISH TO HANDLE THIS COMMUNICATION AS AGENT,
THE ENCLOSED LETTER NEED NOT BE FORWARDED. HOWEVER, IF
YOU WISH THE ARTIST TO HANDLE THIS MATTER PERSONALLY,
WOULD YOU BE SO KIND AS TO FORWARD THE LETTER AND ENTRY
BLANK YOU WILL FIND ENCLOSED.

NO COMMISSIONS WILL BE DEDUCTED BY US IN THE EVENT
OF SALES. MONEY FROM SALES OR PRIZES WILL BE SENT TO THE
ARTIST'S AGENT, UNLESS WE ARE OTHERWISE INSTRUCTED.

THANK YOU VERY MUCH FOR YOUR COOPERATION.

YOURS TRULY,

William Story
WILLIAM STORY
GALLERY SUPERVISOR

WS/NM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 6, 1960

Mr. John Richard Craft, Director
Columbia Museum of Art
Senate and Bull Streets
Columbia, South Carolina

Dear John:

I have just returned from a lengthy vacation to find your letter of December 29th.

Since you are planning to be in New York, why don't we get together to discuss all the details and to give you the privilege of making a personal selection based on what is available. Won't you call me so we can make a date and have a quiet drink in the apartment?

Sincerely yours,

EGH:pb

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January 14, 1960

Mrs. Cipe Golden
Filars Lane
Stony Point, New York

Dear Cipe:

At the end of a hard year I decided to take a lengthy vacation and went off to Hawaii and later to Los Angeles. This explains my slow motion in replying to your note about Shad Polier.

I inquired, but evidently neither he nor his wife came in, or, if so, did not select a Shahn print — or did not leave their names. I wanted to explain this to you.

How about giving me a ring one of these days to make a date? I am very eager to see you if you can spare the time. Do let me hear from you.

Love,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE
FIRST NATIONAL BANK
OF SAN DIEGO

#1291

AIR MAIL

January 15, 1960

Mrs. Edna R. Landgraff
68 Hawthorne Avenue
Pittsburgh 5, Pennsylvania

Dear Mrs. Landgraff:

We have received a letter from Mrs. Halpert regarding bids submitted on some of the articles held in her gallery.

Two bids have been received on the Lorash "Torso Of A Girl", one in the amount of \$735.00 and the second in the sum of \$800.00. In her letter, Mrs. Halpert suggests that these bids are too low; that the price should be closer to \$1,200.00 - if we are not in a hurry. Certainly, Mrs. Halpert is better able to judge than I and therefore, I am quite willing to wait a while if she believes that the price can be improved 50%.

Mrs. Halpert has also received several bids on the Kuhn painting at the price of \$10,000.00. A new bid was received last Saturday at \$11,000.00 and Mrs. Halpert indicates that, in her opinion, this is a very fair figure. In light of your inquiries while here, and the general interest evidenced in this piece, I am inclined to agree with Mrs. Halpert and would be in favor of a sale at that price, if you concur. If the sale of the Kuhn meets with your approval and to expedite actual delivery, I am furnishing a copy of this letter to Mrs. Halpert and suggest that you therefore write her direct. If Mrs. Halpert receives your approval, she can then have the prospective buyer sign an offer to purchase, which we will need together with a check in the amount of 10% of the purchase price, so that the Bank can then petition court for approval of the sale. Also, if you have questions which you wish to discuss with us, may we suggest a telephone call, again to expedite the prospective sale.

Now that the business has been dispensed with, may I take this opportunity to express my hope that you and your family enjoyed a pleasant holiday season, and that this letter finds you all well. For myself and our family, I believe that this was one of the most enjoyable Christmases we have experienced. At the moment, the 'flu bug is visiting our city; but this is a problem of short duration and we are looking forward to a most pleasant year.

Very truly yours,

H. E. PARKER, JR.
Vice President and
Trust Officer

HEP/ms

c.c.c.c: Mrs. Edith G. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EAGLE-PICHER COMPANY
AMERICAN BUILDING
CINCINNATI 1, OHIO

ROBERT S. JOHNSON
VICE PRESIDENT

January 18, 1960

Downtown Gallery
32 East 51st Street
New York, N. Y.

Attention: Mrs. E. G. Halpert

Dear Mrs. Halpert:

I am enclosing my check for \$315 for the Max
Weber painting I wrote you about a few weeks ago.

Sincerely yours,

Robert S. Johnson
Robert S. Johnson
2650 Grandin Road
Cincinnati 8, Ohio

Enclosure

*Letter on Envelope. Civic
Museum*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. JOAN SCOBAY
2 LENOX PLACE
SCARSDALE, NEW YORK

January 8, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for your lengthy comments on my article, and for correcting the inaccuracies. I have made the changes you suggested.

My original point about bargain hunters was that, although opportunities for bargains were great, chances of getting a quality work are slim. Since the article seems open to misunderstanding here, I have rewritten that part to that effect.

You mention you would "prefer the print stories which I can supply correctly." If I need a direct quote, may I call on you for it in the future?

Again, thank you for your cooperation.

Sincerely yours,

Joan Scobey

Joan Scobey

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 6, 1960

Mrs. Leslie Lewis
1451 West Foster Avenue
Chicago 40, Illinois

Dear Mrs. Lewis:

Thank you so much for your letter of December 28th.

Yes, indeed, I am interested in the Preston Dickinson and if you prefer to wait until you come to New York it is entirely satisfactory to me.

I am sorry that neither the Tchelitchev nor the Beardon would be of interest to me.

And so, I look forward to hearing from you again in the near future.

Sincerely yours,

EGH:pb

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

January 7, 1960

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

Thank you for your letter of January 5, to Mrs. Broquedie. She has asked me to write to you and explain that we are a rental and sales division of the Albright Art Gallery run for the benefit of the Members of the Gallery. Our Acquisitions Committee does not purchase works, but acquires paintings to be loaned or sold to our patrons. I am afraid that this situation was never clearly explained to you last April.

We have just sold a Kuniyoshi print, entitled "Nude putting on Chemise", and as soon as we receive our money in full we will send out our check to you.

We would like very much to retain the other Kuniyoshis and the Marins as a part of our loan collection, and hope that now this arrangement will meet with your agreement.

I am enclosing our brochure, that will explain in detail the functioning of the Members' gallery.

Thank you for your interest.

Sincerely,

Maurice B. Brett

Mrs. Jay Elliot Brett
The Members' Gallery
Executive Secretary

January 5, 1960

Mr. Bruce St. John, Director
The Wilmington Society of the Fine Arts
Delaware Art Center Building
Park Drive at Woodlawn Avenue
Wilmington 6, Delaware

Dear Bruce:

It would be while I was backing in the rain in Honolulu and in Beverly Hills that you would pay us a call. Of course I am very sorry to have missed you.

Caslin
Mrs. Bawn mentioned your interest in Concrete #1 by Stuart Davis. It is the only small painting of importance available and — far be it from me to start the New Year with sales talk, but — if you are interested, I would urge you to consider it seriously, as small, low-priced examples of his are rare and far between and prices are being raised as of 1960.

And so, please accept my belated wishes for a very happy New Year.

Sincerely yours,

BNH:ph

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January 14, 1960

Dr. Robert Browne
3635 Anela Place
Honolulu, Hawaii

Dear Bob (may I?):

When I returned to New York — needless to say — I found the most overwhelming amount of mail, plus an entire folder of messages. I have been working an average of eighteen hours a day, but it was worth it after the wonderful experiences I had in Honolulu and subsequently in Los Angeles.

What I remember especially is the warmth and friendliness in the former. And among those whom I want to thank most, you head the list. It is not often when so complete a rapport happens so spontaneously. I can tell you that you made my stay in Honolulu memorable and delightful. I can tell you, too, that what you have to offer is of tremendous value to the artists and I feel assured that Ed Stasack owes much of his stimulation to your response to his work. In my experience with artists, I know how valuable it is for an artist to have a layman's devotion, interest, and faith. There is no greater encouragement than what you and your wife offer Ed and other artists whose work you have acquired.

I can tell you this without feeling self-conscious because as a psychiatrist I know you understand. Incidentally, I am sending you a paper written by a friend of mine which may be of interest to you, and perhaps sometime I shall send you a copy of my statement in connection with this paper which was discussed shortly after he presented it. Mine, of course, was based entirely on observation and was most unscientific. As a matter of fact, it irritated the hell out of a number of psychotherapists.

I wish it were possible for you and your wife to be present at the party for the preview of the exhibition. Luckily three of the artists participating in the show will be in New York at the time — Ed, Baku, and Tseng Yu-He — giving me an excuse for a celebration. I am truly excited about the exhibition and hope that what I had in mind for the artists and for the public will be achieved.

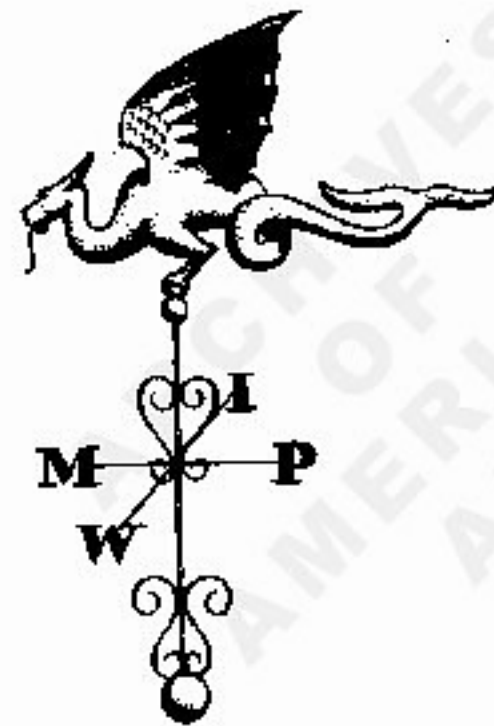
~~Respectfully,~~ I want to express my gratitude once more. Please re-

Sincerely,

EGH:ph

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COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR



MUNSON-WILLIAMS-PROCTOR INSTITUTE

210 CENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWIT: 7-0000

January 13, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of January 9th.

We have contacted both air and railroad transportation means and the following are the schedules for Thursday, January 21st:

New York Central sleeper, leaves New York 11:59 P. M.
arrives in Utica 7:35 A.M.
Mohawk Airlines plan leaves Newark Airport 10:00 P. M.
arrives in Utica 11:28 P.M.

Please let me know how and when you plan to arrive so that I can plan to meet you. Also, we are planning a dinner for the Jury members on the night of January 22nd and, of course, we are counting on having you with us. As for accommodations during your visit here, Mr. McLanathan is inviting you to be his house guest.

Looking forward to your reply.

Sincerely,

Joseph S. Trovato
Joseph S. Trovato
Assistant to the Director

Hi Edith!

In this weather, the sleeper is safer. Why

don't you come straight to us, at 1400 Genesee St, near apartment (in the woodshed!) I'll try to have the brass band out, but it's a bit early! Much looking forward to seeing you - Jan joins me in sending love - Dick

JST:mcf

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January 14, 1950

Miss Mirella Bentivoglio
Via Archimede 139
Rome, Italy

Dear Miss Bentivoglio:

When I returned from a vacation trip I found your letter
of January 3rd.

You are very kind to take the trouble in connection with
the color transparency and postage.

Meanwhile I have ordered photographs of the two paintings
— *SUNG* and *BLIND BOTANIST* — and as soon as these prints
are delivered by our photographer shall send them directly
to you. The price of each print is \$1.00.

Also, I want to thank you for your very lovely Christmas
card. My best wishes for a happy New Year.

Sincerely yours,

BRH:ph

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



SUE M. THURMAN
DIRECTOR

THE ISAAC DELGADO MUSEUM OF ART

LELONG AVENUE

CITY PARK

NEW ORLEANS 19

January 13, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

I appreciate your note to the effect that you will be glad to hold William Zorach's "Moses" for the balance of January, in the hope that we might obtain necessary funds for its purchase.

As a matter of fact, the person I had thought of in this connection has, in the meantime, befriended the Museum in another way and I, therefore, feel that this narrows greatly our possibility of acquiring this fine piece.

I would not want you to miss a sale on account of our interest in the piece, and want you to know this so that you would not keep a reservation on the piece.

With very best regards.

Cordially,

Sue M. Thurman, Director
(Mrs. Harold Thurman)

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CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL K. CATLIN • Vice-President: HENRY B. PFLAGER • Director: CHARLES NAGEL • Secretary: MERITT S. HITT

January 7, 1960

Mrs. Edith Halpert
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Enclosed you will find a copy of the catalogue of the exhibition "THIRTY-FIVE YEARS OF AMERICAN PAINTING". The City Art Museum of St. Louis as you know assembled it for the United States Information Agency. Unfortunately, neither the Museum nor the Agency are mentioned in the catalogue (with the exception of the mention of the Museum as a lender).

The exhibition is now being shown in Italy. It opened in Naples at the Palazzo Reale on October 31st. The largest crowd at an exhibition opening in the history of this Naples museum was registered. The critics, writing in both the Rome and Naples newspapers, hailed the exhibition as "the Armory show of Naples" and due credits were given in these newspaper accounts to our Museum.

The show is now running in Florence. It is very gratifying that your loans have contributed to such a signal success for American painting in a country in which proficiency in the pictorial arts predominates.

Allow me in the name of the Museum and the United States Information Agency to thank you again for your cooperation. I would suggest that you write in your catalogue both the name of the City Art Museum and the United States Information Agency, thereby obviating any further ambiguity in regard to the catalogue.

Sincerely yours,

Bill

William H. Eisendrath, Jr.
Assistant Director

WHE/vc
enc.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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Mr. John Reed

January 14, 1960

- 2 -

And so, I look forward to seeing you on the 28th or earlier and hope that we will have time to chat about more pleasant matters -- for instance, like the delightful evening I had at your house. You and Dorothy were extremely kind and pleasant to thank you once again.

My very best regards to both Reeds.

Sincerely,

Best Regards

EG:ph

I have not made up my mind as to whether I should write you about my business activities or vice versa, but I do know that my business life has become a complete and utter mess. As an example, I wrote a letter, or rather a thick envelope bearing your name, and I was heading off for Honolulu, and this was not too long after my trip to Minneapolis. From Minneapolis (after twelve days) I went on to L.A. and am remaining myself by sitting at my telephone late into the night whenever I have an evening free of visitors.

What I am getting at is the fact that I owe you an apology and the above is the explanation. I have read your manuscript, "What is American like?" and should very much like to see it published. Have you tried ART IN AMERICA or possibly a magazine like HARKIN'S which has published from time to time a number of various articles on the various arts? In any event, let's talk about this when you come to New York for the College Art Association meeting. It is exciting coming with you! How about dinner with me Thursday, the 28th, and perhaps I can arrange a cocktail party to include some of the other people interested in the U.S.A. problem as well.

I thought your letter to Washburn was first-rate. Did you read the letter addressed to the U.S.A. by Andrew Hinkley, Ed, too, was very good. I saw Bill Hinkley at the City Art Museum in St. Louis a few days ago and he, too, went into a violent tirade about his experience in relation to the exhibition he organized for the same museum. It seems to me that a collective protest would be in order and I hope that you can get something through to that effect at the College Art Association meeting. I doubt whether Harkley is strong enough to not sign it but the combination of the two organizations certainly should have some effect on our government leaders. Now you are here I shall show you a "private" report I made at the last meeting of the U.S.A. Advisory Board which invited me to make this report on my previous experience, and believe me, it was hot. This cannot be published but I think you will find some material that can be used. In any event I think it would be a good idea if a number of us discussed this and really formulated some sort of collective protest.

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71500

1150

10,300

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CORRESPONDENCE

1960

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 9, 1968

Mr. Joseph S. Trovato
Assistant to the Director
Museum-Williams-Procter Institute
310 Genesee Street
Etica 4, New York

Dear Mr. Trovato:

I have been going over my schedule for the balance of this
month and find that I have a 6:00 p.m. appointment on Janu-
ary 21st (Thursday), which means that I shall not be ready
to set off for Etica until about 8:00, and I should hate to
cancel the business appointment.

Since this is completely out of my traveling route, would
you be good enough to let me know whether flying or train
would be the better means of transportation. May I have
your recommendations?

And won't you please let me know where I shall be stopping
— at what hotel — and many thanks for your cooperation.
I look forward to seeing you.

Sincerely yours,

EGH:ph

Nationalmuseum

Stockholm 16

9 January 1960

Mr. Ben Shahn
Roosevelt, N.J.
U.S.A.

Dear Mr. Shahn,

It is certainly too much of a good thing that you should remember me from a short talk we had in the flat of Millard Meiss after your last lecture at Harvard University in 1957. But to me it was a great opportunity to hear your lecture and to meet you personally, since I had for years been curious to know who was behind some of the paintings of yours that I had seen and admired in the Museum of Modern Art and other American collections.

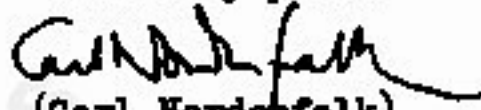
I remember that I uttered already that evening a hope that we might get an exhibition of your work once in Stockholm, and I have an idea that you told me about your having one or two friends in this town, whom you might come and see?

Since then I happen to have become responsible as Director of the National Museum of Stockholm, to which also belongs our new Museum of Modern Art on Skeppsholmen not far from the old building. This makes it even more urgent for me to ask you, if you think it at all possible to arrange some sort of exhibition of your work here? We have so far only had a few exhibitions of foreign artists: Le Corbusier, the Danish-French sculptor Robert Jacobsen, Matta, and we are expecting for 1960 Villon, Kandinsky and Klee. We would like to have an important American artist too, but I am really thinking of you less as an American than as Ben Shahn.

Looking forward to hear from you, I am,

with kind regards

sincerely yours


(Carl Nordenfalk)
Director general

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2260 East Ocean Boulevard
Long Beach 3, California
January 7, 1960

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

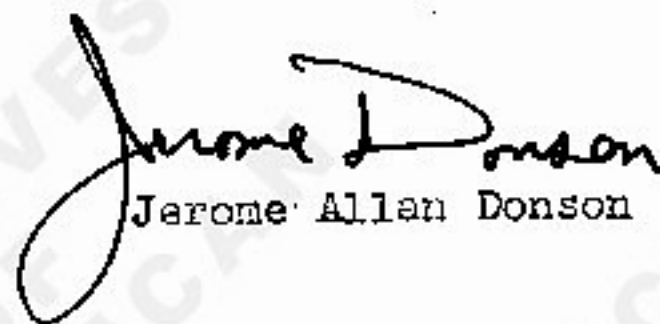
Enclosed is my description of background, as a reminder.

I am also sending you some catalogs.

I would be glad to send additional qualifying material and meet with you in New York, at your request.

It was a great pleasure meeting you here in California during the holidays.

Sincerely,


Jerome Allan Donson

MB
THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

Pls. write thank you

Pres.
January 5, 1960

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

Under separate cover we are sending you 33 8 x 10 black and white photographs of works by Abraham Rattner included in his Retrospective. Photographs of the LAST JUDGEMENT TRIPTYCH are the exception which, as you know, is represented by color transparencies.

These are for your files, with our deepest thanks for the generous cooperation we received from you and Mr. Allen throughout the long preparatory stages of this exhibition.

Best wishes to you in 1960.

Sincerely,

Robert H. Luck
Special Representative

Notice to publishing information: Regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1960

Mr. Alexander Tilletson, Director
The Mulvane Art Center of Topeka
Washburn University
Topeka, Kansas

Dear Mr. Tilletson:

It has been a mighty long time since we have had any correspondence and it was good to find your letter on my return from my vacation trip.

Indeed we shall be glad to cooperate with you in relation to an exhibition of Ben Shahn silkscreen prints. I look forward to seeing you the latter part of this month when we can discuss the matter further. Meanwhile, my very best regards.

Sincerely yours,

ECM:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1960

Dr. S. Feigman
R.F.D. #1
Glen Head, Long Island

Dear Dr. Feigman:

So that I may start the new year with a clean record, I am checking through our files for outstanding consignments.

I find that you took for consideration a John Marin watercolor on November 28th. Won't you please let me know your decision in the matter. I am sure that by this time you and Mrs. Feigman know whether or not this is the Marin for you.

And please accept my belated wishes for a very happy New Year. I look forward to seeing you both.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ANNE ZELLER
1036 SAN LUCIA DRIVE S. E.
GRAND RAPIDS 6, MICHIGAN

January 9, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

How sorry I am that you can't be with us in
March...we have been looking forward to your visit!

But I understand perfectly. Your schedule sounds
frantic enough to make anyone jittery--and I'm
not surprised. It's probably the logical aftermath
of a trip to Russia...plus a whirlwind of activity
since your return...plus regular gallery activities.
Too much. All I can say is, I'm glad you had a
little vacation and hope you can take a nice long
one a little later.

Thank you for giving us time to find someone for
March...but I do hope you'll be able to visit us
another year, when life is less hectic.

Sincerely,

Anne Zeller

stedelijk museum

gemeentemusea amsterdam , 12 January 1960

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuisen

paulus potterstraat 13
telefoon 7321 66
no. 19286

Mrs. E.G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

re: exhibition B. Shahn

Dear Mrs. Halpert,

I hope to be in USA during the whole month of February
and will contact you as soon as I arrive.
Of course I am looking forward to work with you on this
project and to enjoy again your company.

With kindest regards,

yours sincerely,



W. Sandberg
Director of the Municipal Museums
of Amsterdam

skas

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

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12 January 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 St
New York 22, N. Y

Dear Edith:

Your telephone call and your letter reporting on your Hawaiian visit were appreciated and enjoyed. As for the letter you composed for Mrs. Morton's enlightenment, I intend to keep it as a lesson in diplomatic negotiation!

Needless to say, I am delighted that we have these two important works coming into our collections. You are right when you say we need them, and what's more I hope they will serve to tempt others, for themselves or for us, in a similar direction. The outlook for our American collection as a whole is indeed a rosy one, the New York trip having yielded returns beyond expectation. I have a feeling that in time Mrs. Morton will go on and our collection will grow both as to quantity and quality.

By the way, I've heard nothing from your friend Earl Grant. I'd hoped to meet him in La Jolla at the Art Center's ceremonies opening its new auditorium last weekend, but this didn't come to pass. I hope that Marin (?) destined for us was not a figment of someone's imagination?

Best of luck with your Hawaiian show. Wish I could see it.

Always sincerely,


James W. Foster, Jr.
Director

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January 8, 1964

Dr. W. Sandburg
Director of the Municipal Museum
Paulus Potterstraat 13
Amsterdam, The Netherlands

Dear Dr. Sandburg:

Just before Ben left he advised me that he had received further communications from you and that you referred to the fact that you planned to be in the States long before the exhibition is to be assembled.

The latter would be a welcome idea as it is always such a great pleasure to see you and would be advantageous in that you could make your own selection through the complete photographic records we maintain in the gallery. I should very much like to have your opinion in the matter of choice and your valuable ideas in this relation. Won't you therefore let me know whether the trip is really imminent and if so when we may expect you. Otherwise, would you be good enough to let me know what photographs you now have in your possession so that we may arrange to fill in the gaps including some of the more recent examples and can eliminate some of those which I know are not "borrowable." In any event I hope to hear from you very soon.

In closing, may I send you my belated wishes for a very happy New Year and extend the same to Mrs. Sandburg.

Sincerely yours,

EGH:ph

Halpert 3

Black and Whites. Concluded:

- 32 Swing Landscape (Indiana)
- 33 History of Communication (NY Worlds Fair)
- 34 Arboretum by Flashbulb (Lowenthal)
- 35 Ultra Marine 1943 (Penna. Acad.)

Also, as requested, here is the name of the man in charge of promotion at the publishers:

Mr. Fred Jordan

Grove Press

64 University Place, N.Y. 3 -- OR 4-7200

If anything definitely develops, color proofs, etc., affecting date of publication, before I leave (Jan. 14) for Florida, I will be in touch with you.

I greatly appreciate your desire to cooperate in the exhibition with the book publication, and hope it can be done.

With best wishes, Happy New Year, etc.

Sincerely,

Rudi Blesh

Rudi Blesh

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THE JOE AND EMILY LOWE ART GALLERY

UNIVERSITY OF MIAMI • CORAL GABLES 46, FLORIDA

January 8, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

Dear Mrs. Halpert:

In answer to your letter of January 5th, concerning the sculpture, HOUND, owned by Mr. and Mrs. Malcolm J. Bosse, we will be very glad to remove this piece, and ship it directly to the N.J. address, upon the completion of the Zorach exhibition January 31, 1960. It will be shipped C.O.D., via fast freight, as requested, at the minimum insurance evaluation.

The exhibition has been highly successful, and we are having record attendance.

Sincerely,

Jo D. Kowalchuk
Mrs. Jo D. Kowalchuk,
Acting for the Director

JDK:nb

cc: Mr. John D. Baur, Whitney
Mr. and Mrs. Malcolm Bosse

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Frank Getlein

713 SPRUCE BROOK ROAD

BERLIN, CONNECTICUT

NEW BRITAIN VA 6-5636

Sat. a.m.
[1960]

Dear Edith,

Thanks for the letter.

I shall begin still another
outline incorporating your
correct criticism. Meanwhile,
set up anything you think good
with Straus - I can be in
town on a day's notice, and
will.

Best

Frank

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rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LOEBL, SCHLOSSMAN & BENNETT
ARCHITECTS - ENGINEERS
333 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

RANDOLPH 6-7350

JERROLD LOEBL, F.A.I.A.
NORMAN J. SCHLOSSMAN, F.A.I.A.
RICHARD M. BENNETT, F.A.I.A.
HARRY R. NORTMAN, A.I.A.
WILLIAM J. MCARTHUR, A.I.A.
FRANKLIN R. SMITH, A.I.A.
CALVIN JAY TOBIN, A.I.A.
PO HU SHAO, A.I.A.

January 4th, 1960

Miss Hillburn
The Downtown Gallery Incorporated
32 East 51st Street
New York 22, N.Y.

Dear Miss Hillburn:

We are sorry we delayed so long in making up our minds about the paintings that you were kind enough to send me on approval.

We have decided to keep "Job #4 and I am accordingly returning by express the water color of "Hands of the Last Judgment." You and I both mentioned originally that whenever I found a picture that we liked, you would contact Abe and determine what the price to me would be, and I would appreciate it very much if you would do that and let me know at your earliest convenience so that I can send you the check accordingly.

Best Wishes for the New Year.

Yours sincerely


Jerrold Loebel.

Honolulu Star-Bulletin

HONOLULU 2, HAWAII, U.S.A.

POST OFFICE BOX 3080
TELEGRAPHIC ADDRESS: "STARBUL"

ESTABLISHED 1882

~~RYAN'S PUBLISHING COMPANY~~

EVENING DAILY & SUNDAY MORNING

January 4, 1960

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

With the pressure of the holidays out of the way, I want to thank you for the courtesies shown me during your recent Isle visit; and also to inquire if your upcoming Hawaii show has firmed up to the point where I can run another article on it.

Enclosed is the story I ran based on our two visits and your phone call to me on the afternoon of your departure. Since I did not have the chance to review copy with you I am particularly hopeful that the story accurately reflects your thinking and that you will feel the quotes capture the essence of what you said.

Your remarks have been well read.

You might be interested to know that Ed Stasack invited the Browne's, my wife, and me to dinner on the Saturday after you left and we must have spent two solid hours in his basement studio looking over his recent works. In my ingenuous way, I asked a great many questions--whys and whats--that probably should never be asked; but feel I got a great deal out of the conversation. I was quite impressed, particularly with his use of color and texture; but remain of the same mind as before, or rather "hope" of before--that so gifted an artist will eventually wish to communicate with a less limited audience. Incidentally, both Ed and Bob Browne feel you selected the best for the show and I regret I did not have a chance to see what has already been sent off.

Tomorrow I have lunch with Bob Griffing to debate the merits of a sales gallery at the Academy and to discuss the possibility of a panel discussion on the Art page on what's right, but probably mostly wrong, with the current Isle art world and what, if anything, can be done about it. You started something. Wish me luck.

I would very much appreciate knowing the names of the "other" artists whom you will add to the Hawaii show, in addition to the six you selected while here. I would like to run one more story on the show before it opens...so anything you can tell me or send along will be welcome. After it opens, I want the critical comment plus your personal assessments if you'd care to give them; and will make any arrangements you may request to secure the desired material. I probably could ask Associated Press to wire me although I'd like the chance to have the reviews themselves to mull through at leisure.

Again, my personal thanks for your courtesies; and, for Isle art in general, a mahalo for your interest.

Carl Wright

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January 6, 1960

Mr. Robert S. Johnson
2650 Grandin Road
Cincinnati 8, Ohio

Dear Mr. Johnson:

Thank you for your letter.

Much as we should like to cooperate with you, we cannot accept your offer as we have maintained for thirty-four years a firm policy of "one price". This applies to institutions as well as individuals.

We know that this is unique in the art business, where it is customary to quote a much higher figure, allowing the flexibility for reductions. We know too that our clients are happy with our firm policy as they are assured that there is no fluctuating figure.

Thus, if you decide to retain this picture, may I suggest that you send us a check for \$315, and contribute the \$35 to the museum.

Sincerely yours

BOE12

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TRADE MARK



REGISTERED

EMPIRE CHILDREN'S WEAR COMPANY

Exclusive Distributors and Wholesalers of

INFANTS, AND CHILDRENS WEAR

Sample Room and Warehouse

2609 FIRST AVENUE SEATTLE 1, WASHINGTON
MAIn 6816

January 5, 1960

Downtown Gallery
32 East 51st.
New York 22, N.Y.

Gentlemen:

During the coming Wholesale Dry Goods Show which is to be held January 18th through the 20th, I will be in your city. I will take the liberty to visit your gallery as I myself am a supporting member of the Seattle Art Museum.

One of the finest painters in this territory, Paul Horiuchi, is not as yet represented in New York City. The Time Magazine wrote a very fine article about this artist in their issue of June 9, 1958. Mr. Horiuchi's paintings were on exhibition at the Rome, New York Art Foundation in 1959. He won the first prize in the 45th Northwest Annual Show where more than one thousand paintings were submitted. He had a show at the Rockefeller Art Museum in Arkansas and the Rockefeller family themselves have purchased four of his paintings for their own collection. He has received official notification of another wonderful prize -- an international one -- which I cannot mention in this letter, inasmuch as the news concerning this has not as yet been published.

If you are interested in representing Mr. Horiuchi, we can talk this over when I visit your gallery. I want to point out that I am the owner of the Empire Children's Wear Company, and that I am not interested in any commission from either you or Mr. Horiuchi. He is a very shy, humble man and does not seek his own advancement; therefore, I would like to help him as he really deserves it.

You may wish to drop a few lines to me at the above address and let me know your attitude regarding this matter.

Sincerely yours,

Manfred Selig/h

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January 5, 1966

Mr. Robert Allerton
First National Bank
Room 825
Honolulu, Hawaii

Dear Mr. Allerton:

When I returned from my vacation I found such an extraordinary collection of mail and messages that this is the first opportunity for a thank-you note long overdue.

I cannot tell you how distressed I was that I had to change my plans regarding the trip. The reservations were made and I was all set to go but when I awoke that morning, I found that I could not move the old body. As you know, I had a badly strained back and the rains of the previous days seemed to aggravate the intensity of the pain. It would have been impossible for me to remain seated in the plane for the allotted time.

I feel very sorry for myself as I had been looking forward to the pleasure of seeing you and Mr. Gregg in your own home territory and from what I have heard about your home and gardens, the loss is doubly painful. You will forgive me, I hope, and will give me a rain-check.

It was nice to see you and Mr. Gregg, even for a moment. My very best regards to you.

Sincerely yours,

RGH:ph

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Gilbert

January 5, 1960

Dear Virginia and Ed:

Here I am on Sunday after New Year's alone in the quiet of the apartment and completely relaxed after an extra day of rest (reopened the gallery on Saturday). My only New Year's resolution is to get more of this feeling and to reduce the inordinate drive. I am seriously looking for an assistant and have several good prospects in mind, as I refuse to continue the previous pace and get myself into occasional tantrums which, as you know, is not characteristic. My fatigue carries over to pains in my back and various other ills and I do hate sick, complaining, people. In analysing the activities I enjoy most I am now convinced that my trips (business) are what I enjoy the most. Not only do they stimulate me tremendously, but I find great gratification in what happens in the locale as the result of my visits. This is not a boast, as the artists and the museum folk in these locales give me convincing evidence of this fact.

Now I shall tell you about my trip to Honolulu which I had actually planned for last summer as a welcome to the artists of the 50th State. The Russians got me first and therefore the postponement. I remained there about ten days or so and aside from the interesting anachronism of a huge modern shopping center in the heart of the city with a gigantic Sears-Roebuck building smack in the middle; Arthur Murray dance schools and architecture in the hinterland which makes those streets resemble the lower sections of Buffalo — and all this right in the midst of the most breath-taking black ominous mountains, which, when seen on the fabulous drive around the island, with the sea changing from a deep blue to a purple with mysterious forms coming through onto the surface — the experience is a fabulous one.

My first and rather lasting impression of the art being produced there was pretty negative. Generally it alternates between a third-eye-view impression of New York abstract expressionism — since no exhibitions of contemporary American art have appeared there for a long, long time, many years — and sweet impressions of the beautiful coastline, the extraordinary trees and flowers and hula-hula girls, many painted on black velvet. However, after much digging, I found three truly exciting artists and three who, if not brilliant, are most interesting and personal. This number includes three honest-to-God Hawaiians and three mainland artists who have been in Hawaii from three to twenty years and have absorbed much of the Oriental art which may be seen there in superior quality at the museums and in private homes as well as trips to the Orient. Yesterday I saw a large collection — probably forty paintings by one of the artists who excited me so much — and came away with the first profound enthusiasm I have experienced in many, many years in relation to a new artist. The show is to be held at the end of this month and through a four-week period. Whether or not there is a public response, I know that I am going to get one of the biggest kicks in my career and certainly in recent years where I have discovered a persistence of boredom which has distressed me greatly. This, of course, excludes the artists I represent, who still give me intense joy, with occasional exceptions.

I am writing all this to you because I know you have been overwhelmed by the acceptance of the abstract expressionists throughout a good part of the world and have been under the impression that everything else has been more or less dismissed in interest. This of course was not so as the huge number of collectors are far more independent in their thinking than their contemporaries in The Arts and ARTNews, at the Museum of Modern Art and its disciples. However, I feel that this Hawaiian exhibition should have an impact, with all the phoney Orientalism that has been prevalent in recent years based largely not on the authenticity of an artist like Tobey who both in experience (he made a serious study of Oriental art and Oriental philosophy right in the Orient and subsequently) and

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WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

January 11, 1960

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH
Director

JOHN I. H. BAUR
Associate Director

ROSALIND IRVINE
Curator

JOHN GORDON
Curator

MARGARET McKELLAR
Executive Secretary

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thank you so much for Shirley Hardin's check for membership in the Friends. You are our perennial marvel and I don't know how we would get along without you.

My best, as always,

Yours sincerely,

Jack
Associate Director

JHIB:pw

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COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT
DIRECTOR

11 January 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am sorry to report that Saturday morning saw me completely clobbered and unable to phone you. - And our very wonderful social evening in your apartment on Friday didn't give occasion for any selections to be made for the Downtown Gallery participation in our NEW YORK GALLERY project. For this, as my all-too-long letter of December 29th stated, the Downtown Gallery's dates are February 7 - 28, with Hayes Storage Warehouse to collection your selections on January 26th.

I know that there could be no finer jury of selection for that by which the Downtown Gallery would want to be represented, than yourself.

Please select the 12 that you would most like to be your representatives in this program of our Museum - selecting them for saleability as well as possible - and let us have their listing as soon as possible.

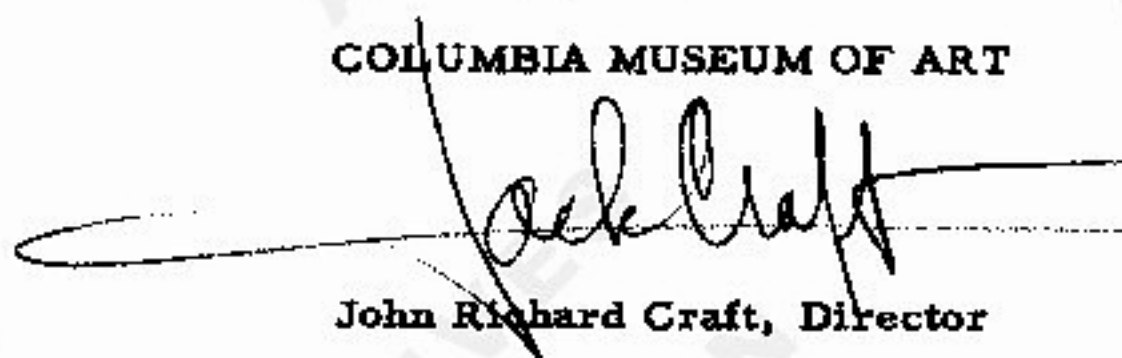
Can't thank you enough for the very agreeable interlude in the afternoon. I was delighted to meet Mrs. Schenck, though considerably embarrassed and muchly taken off guard. Ed's death was one of the most unhappy losses that has hit our profession, and I didn't feel that I knew her or the circumstances well enough to bring the subject up, with my sympathies.

Since time is fleeting by, will you let me have your information regarding our NEW YORK GALLERY at the earliest possible opportunity.

Again, thanks!

Cordially yours,

COLUMBIA MUSEUM OF ART



John Richard Craft, Director

JRC:LSB

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January 14, 1960

Dr. Paul Todd Makler
612 Zellinger Way
Merion Station, Pennsylvania

Dear Dr. Makler:

Shortly after I returned from my vacation the watercolor portrait, "Man with Stick," dated circa 1810, was returned from the exhibition and we recalled that you had asked to be advised when this occurred.

No doubt you remember that you were very much interested in the painting during your last visit. If this interest has continued, I wanted you to know that the painting is now available.

I hope that you had a very pleasant holiday season and that I shall see you and Mrs. Makler very shortly.

Sincerely yours,

EGH:ph

Price
\$50

Mrs. Edith Halpert
January 15, 1960
Page 2

work something out on a really bang-up American show,
nothing could make me happier.

Happy New Year, if it isn't too late to say that
kind of thing.

Cordially,



Robert P. Griffing, Jr.
Director

RPG:ly

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January 6, 1968

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Anne Zeller
Program Chairman, Friends of Art
1086 San Lucie Drive S. E.
Grand Rapids 6, Michigan

Dear Miss Zeller:

Several days ago I returned from quite a lengthy vacation (for me) and am now attacking a huge file of correspondence.

I find a group of letters, including one dated November 18th in answer to yours of November 3rd. I realize that there was quite a gap in time between the two and assume, since I have heard no further from you that these long delays in my correspondence must have discouraged you. If so, I don't blame you. And perhaps it would be best to cancel the arrangements entirely. Between the gallery activities and various commitments into which I am forced, plus the fact that I have had a series of slight and annoying illnesses, I get somewhat jittery these days when I have specific dates set aside. I am sure that you can get someone to give a talk that will not be quite as dated by March. So much has been written and said about Russia that I am sure everyone is utterly bored. Furthermore, it would be better to have a museum representative act as juror. Don't you think so? With two and a half months left I am sure that you can make most satisfactory arrangements. Perhaps some other time I can just pop in unexpectedly.

Many thanks for all your courtesies.

Sincerely yours,

EGH:ph

with it - but there may be a future
for my clowns - all are made up
out of whole cloth except the fortune
telling one where I used an old
artist for a model - my compositions ^{created}
It is possible to make almost anyone
in to either a sad or a merry clown.
Let me hear from you if you
have any bright ideas on the
subject.

Am enclosing some in colors
they are the small ones so that
you can visualize on the rest.
as to coloring -

Most sincerely yours
Bessie J. Harvot

University 4-5710 TOWNSEND 8-1077



ANNA L. WERBE GALLERIES

19458 LIVERDIE AVENUE

DETROIT 21, MICHIGAN

January 13, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

The letter from your secretary was received. Hope that you have returned from a very enjoyable vacation.

I am rather anxious to know if the exhibition of William Zorach has returned from its extended tour to you. I would like very much to hear from you in regard to any arrangements you may have made or are making with his work.

Sincerely yours,

Anna L. Werbe

AM:bk

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PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

WILLIS F. WOODS, Director

January 18, 1960

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I too regretted missing you -- it seems from what you say, that you have a little holiday cloud haunting you.

I was pleased to see the Davis, but don't know yet whether we can do anything about it. Your Gallery looked very nice.

Best regards.

Sincerely yours,

Willis F. Woods
Director

WFW:pg

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 8-8707

Jan 9, 1960

Zorach —

Marble Torso of a
girl

Bio —

750⁰⁰ —

S. Robt. Gordon

10 E 67 ST.

hyc. —

LF-5-0349

POL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ABRAHAM MELAMED, M.D.

Dear Mrs. Stalpert:

Under separate cover
we have sent payment of balance
due on "Pawnshop". You will
recall that we agreed to pay
the balance after the first of
the year.

We are very happy with
Levine's painting. The publicity
given Levine on this recent
exhibition is quite interesting
(N.Y. Times, Time). If Levine
follows Canada's advice he
may "return" to "Pawnshop"!

Maybe one of these days
we'll be able to induce you
to part with your other Levine
works.

We saw Shahn's works
at the Chicago Art Institute
(current show). Are any of
the vintage of "The World of
Solomon Alexichem" available?

With best personal
regards from Mrs. Melamed
and me,

Sincerely,

Ab. Melamed

January 7
1960

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SELDEN B. DAUME - MRS. EDESEL B. FORD
LESLIE H. GREEN - DOUGLAS F. ROBY - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Business Manager*

Phone Temple 1-0360

January 8, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sure you will be interested to know that Mr. and Mrs. Lawrence Fleischman have given a \$100 prize, in your honor, to our Exhibition for Michigan Artist-Craftsmen. The exhibition opens on January 27.

Our catalogue will bear the imprint of this honor, which we are very glad to have some small part in.

Sincerely yours,

Franklin Page
Addison Franklin Page
Curator of Contemporary Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GEORGE J. DORFMAN & COMPANY
CERTIFIED PUBLIC ACCOUNTANTS
GLOVERSVILLE, NEW YORK

January 16, 1960

Edith G. Halpert
c/o Downtown Galleries
32 East 51st Street

New York, New York

Dear Madam:

We enclose a form to assist you in assembling your income and deductions data for 1959 to serve in preparing your income tax returns.

List all dependents who receive any support from you.

Be sure to itemize the husband's and wife's income and deductions separately.

Your prompt attention is sincerely appreciated.

If there is any assistance you may need in this connection, please call on us.

Very truly yours,

GEORGE J. DORFMAN & COMPANY

By *Edith Halpert*

Enc.

files to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is the published 60 years after the date of sale.

January 14, 1960

Mrs. David S. Dann
1215 West 67th Street
Kansas City 13, Missouri

Dear Mrs. Dann:

I hope you will forgive the long delay in my reply to your very nice letter. I have just returned from a lengthy vacation.

At the moment I cannot think of any painting in the price category listed. However, I shall go through our stock carefully and if I find anything in the price range I shall have photographs made and sent to you very shortly. We have some excellent drawings at those figures, including some of our older artists like Bernard Karfiel and Miles Spencer (both deceased) and I may find something in the younger group and hope that I can be of service to you.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1960

Mr. Richard Jansen, Director
Robert Hall Fleming Museum
The University of Vermont
Dartington, Vermont

Dear Mr. Jansen:

Upon my return from a vacation trip I found the correspondence which transpired between you and Mrs. Babcock.

As you were no doubt advised during your visit, the painting you saw by Stuart Davis is the only small example in the oil medium which we have available. There is a very interesting gouache which we also have in our stock. A photograph of this will be sent to you in the near future. Unfortunately the only Davis lithograph in color published by the artist about six years ago has been sold out completely. There are some early black-and-white lithographs produced in 1930 and earlier. We have a few of these available. If you are interested, I shall be glad to send one or two on approval as these have not been photographed. Won't you please let me know your wishes.

Sincerely yours,

EGH:ph

Rome, January 3, 1960

Mrs.
Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

since, after two months, Mr. Maestri has not yet put himself in contact with you, I decided with Mr. De Luca, to take care myself of the payment for the color transparency you kindly sent me. Through my bank, it will take about two weeks.

You will receive 26 dollars 25 for the color transparency, and one dollar for your postal expenses. Please let me know if the postal charges were more than that.

Thank you for your patience and excuse me for the delay, which did not depend on me.

When everything will be settled, please will you write me if it is possible to get a photograph in black-and-white of two of the paintings you sent me: list of? ("Song", and "Blind Botanist"). I should appreciate to know what is the cost of them, to pay them in advance.

With best greetings and wishes

yours sincerely

Mirella Bentivoglio

Mirella Bentivoglio
Via Archimede 139
Rome (Italy)

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

January 6, 1969

Mr. Bernard Osler
30 Alfred Street
Biddeford, Maine

Dear Mr. Osler:

Not being a very bright character, I cannot recall specifically the Jack Levine referred to in your Christmas card. It isn't the great big one of The Crusader, is it?

In any event, my very best wishes for a very happy New Year.

Sincerely yours,

EGH:pb

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

THE

Barringer Hotels

HOTEL
WM. R. BARRINGER
CHARLOTTE, N. C.

Ms Edith Halpert Jan 6th 1960
46 The Downtown Gallery
37 E 51st St
N.Y.C.

Dear Mrs Halpert-

Enclosed please find receipt for express charges etc for The Max Weber "Multiple Portrait" On receipt of ship ment, your packers were very careless in handling same as the mat is full of pulled finger prints - The corners are cracked & several places on the frame are chipped off. The cost of repairing & cleaning this is \$17.50

Kindly forward your credit memo or check to to cover this -

Very Respectfully -

Louis Rudolph

3601 Greenway

Baltimore - 18 Md.



Hotel Wm. R. Barringer
CHARLOTTE, N. C.



Hotel Richmond
AUGUSTA, GA.



Hotel Columbia
COLUMBIA, S. C.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 8, 1960

Mrs. Philip M. Meyers
230 West Galbraith Road
Cincinnati 15, Ohio

Dear Mrs. Meyers:

I have just returned from my vacation trip and found the correspondence which transpired between you and Mrs. Babcock.

Just as soon as our photographer can deliver prints to us I shall send you the photographs you requested of paintings by Marin and Stuart Davis. All the pictures are framed. The other information will be listed on the reverse side of the photographs.

Sincerely yours,

EGH:pb

Marin

Int War. 1929

Marin Bonny

Tadpole Creek 1929

1000

Don

Mural Detail 1955

600.

January 18, 1969

Mr. Paul Ragile
Reynolds Metals Company
19 East 47th Street
New York, N. Y.

Dear Mr. Ragile:

As I promised, I am sending you by messenger both the Lorch biographical sketch and the Whitney Museum catalogue. I should like to have the latter returned as I sent one copy to Mr. McCasland.

As soon as the mold is completed I shall communicate with you. However, it might be a very good idea if you could arrange to visit Lorch in his studio in advance so that you may "ease the joint" which I think you will find particularly interesting. Whenever you are ready, let me know and I shall make a date and probably will go over with you, as it is really a very brief trip — not far from the St. George Hotel.

And so, I shall await word from you. My best regards.

Sincerely yours,

EGH:pb
Enclosures (2)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

My best Wishes for
a happy New Year

Yours sincerely

W. 2 - Escama Ch. de Ribes

My dear Mr. [illegible]
I have just received your letter of the 15th and
thank you very much for the information
you have given me. I am sorry that I
cannot do more for you at present.
I am, however, sure that I shall be able to
do so in the future. I am, dear Mr. [illegible],
very truly yours,
W. 2 - Escama Ch. de Ribes

January 13, 1966

Professor M. Gerahman
11 Harris Road
Orono, Maine

Dear Professor Gerahman:

In response to your postcard inquiry we are sorry to report that we cannot be of assistance to you with information concerning reproductions of the work of Miklos Suba since we deal only in original works of art and this artist is not one of those associated with this gallery whose names are printed below.

Thank you for thinking of us.

Sincerely yours,

Margaret M. Babcock

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or collector is living, it can be assumed that the information may be published 60 years after the date of sale.

January 13, 1966

Mr. Louis Rudolph
3081 Greenway
Baltimore 18, Maryland

Dear Mr. Rudolph:

Enclosed you will find credit memorandum for the charges listed in your letter.

I cannot tell you how distressed I am about the entire affair. As you know, I was away from the gallery for several weeks and through some error the shipment was made during my absence. I suppose no organization can be foolproof -- or is. I am sure that you will understand.

And I hope also that you are now happy with the painting. I thought it looked magnificent with the matte spray which acts as a permanent protective.

And so, my best regards.

Sincerely yours,

RM:ph
Enclosure

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January 6, 1968

Mrs. Joan Seehey
9 Lenox Place
Scarsdale, New York

Dear Mrs. Seehey:

On my return from a vacation trip I found your letter and manuscript. Since you asked for some comments I am noting them below:

P.2 Red velvet cases are no longer utilized in most of the old galleries and never were in the contemporary galleries.

Allocating the galleries to Madison Avenue and north of 57th Street is now incorrect. I am not referring to the Downtown Gallery necessarily but there are a number in the 50's below 57th, including one next to the Museum of Modern Art, quite a number on 68th Street, and many others in various midtown locations are on the East Side.

P.3 I know of no American artist even of minor reputation who has original graphics at \$8, and unless you indicate that the sculpture and oils are exceedingly small the \$300 figure is also misleading if you retain the word "first" preceding "reputation."

P.4 Under Graphics be sure to include serigraphs. This has become an exceedingly popular medium.

The usual limit for an edition is 100 rather than 300.

P.5 Terra cotta is baked clay. Limited editions usually range from three to twelve rather than from five to ten.

P.6 Be sure of the figures in relation to original Rembrandt etchings and Picasso ceramics/plates, etc.

Be sure to add in the third line of the third paragraph the word "reputable" in front of "galleries" in referring to the principal sources.

P.7 The first line. I repeat the limited locale referred to.

Also, if the suburban galleries borrow works of art ~~thereafter~~ ~~Spokane~~, the price is identical despite from New York galleries, the price is identical despite the lower operating cost.

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January 9, 1969

Mrs. Harry Epstein
626 West 69th Street
Kansas City 13, Missouri

Dear Mrs. Epstein:

I do hope you will forgive this long delay in my reply to your letter. I decided to take a long winter vacation and I am just getting back to work.

The Embruce was set aside as soon as your letter arrived and is therefore still available. It is in black and white -- actually a painting, rather than a drawing -- and one of his outstanding examples. Shahn has just left for a trip around the world and will not be back for about six months. Thus we shall receive no further work from him during that period and somewhat later.

Incidentally, whatever prices we quote are always final and we have maintained the policy of "one price" during our thirty-four years. As to your other question, we shall be glad to send the drawing to you on approval if you will assume the packing and shipping expense. Won't you please let me know your wishes in the matter.

Sincerely yours,

Ellipt



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of Danbury, Inc.

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NEW MILFORD EL 4-3255

January 18, 1960

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Edith:

Enclosed is the program of our initial foray into the field of the arts.

We had a gala preview: tea and coffee instead of the harder stuff, but otherwise all the trimmings and a faint touch of 51st Street transplanted to White Street.

As a matter of fact, Henry Schnakenberg actually noted a resemblance to New York. It turned out that another show was being launched yesterday afternoon at the Newtown Library, and he came to ours after first stopping at the other one. The idea of two shows opening in the country within a few miles of each other on the same day was, he thought, a bit of the hectic pace generally associated with you big city slickers.

After spending three or four hours hanging the few pictures we have in this show, I begin to understand what must be involved in hanging a real show!

Best regards.

Sincerely,

Walt

Walter Werner

W:af

P.S. It's been a rough winter (really) but I do expect to clean up our balance in that Weber very soon now.

W.

UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

January 7, 1960

DEPARTMENT OF ART

Tseng Yu-Ho
c/o The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Yu-Ho:

It was so pleasant to see you and Gustav in New York, and I am delighted that things are working out with Edith Halpert.

The first date on which we can arrange your exhibition at the Walker Art Center would be February 20. Will you still be in this country at that time, and can you be present at the opening to give a brief talk and possibly a demonstration of calligraphy? I would like to have your paintings shipped to the Art Center immediately. I would also like to have a fairly complete biographical statement, a good photo or two of yourself, and all the photos of paintings which you can lend us. These will be returned to you. It is necessary to get the photographic and biographical material immediately, since we wish to have an announcement in our calendar which goes to press very soon. The material is also essential for our checklist on which we must start as quickly as possible.

I would like to include in our exhibition the paintings which Mrs. Halpert is borrowing for her Hawaii show, even if these cannot be available for the opening. Therefore, I would like to receive a list of these paintings: dimensions, dates, and photographs of them. This is so that they may be listed in the check list. Please ask Mrs. Halpert, if possible, to make any sales of your paintings provisional on their being loaned to our exhibition.

I hope that you can have for us a few more examples of Chinese calligraphy. I would also like to borrow photographs of some of your older, more traditional paintings which might be used in publicity.

I realize that this is a tall order, but our time is very short. If you have any urgent questions, please telephone me collect. I expect to be back in New York January 27 for the College Art meetings, and we can probably wind up any final details at that time. However, we will need all the material well before that date.

With best personal wishes from Elisabeth and myself to both of you.

Sincerely yours,

H. Harvard Arnason,
Chairman

BH:ada

cc: Mrs. Edith G. Halpert

P.S. Be sure to include dates and dimensions of all pictures, giving height before width.

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38 East 4th Street
New York, 3, N. Y.
January 7, 1960

Flash
May 10 - June 4
Mrs. Edith Gregor Halpert
32 East 51st Street
New York, 22, N. Y.

Dear Mrs. Halpert:

As promised herewith the list of illustrations to appear in my forthcoming book on Stuart Davis:

Color Plates:

- ☒ A Eggbeater No. 2 (Whitney Museum) *found*
☒ B Place des Vosges No. 2 (Kramer) *found*
No C Ursine Park (IBM)
☒ D Yellow Pad (Loventhal) *✓*
☒ E Viea (MMA) *found*
☒ F Own! In San Pao (Whitney) *found*
☒ G Sane (Metropolitan) *found*
☒ H Something on the 8 Ball (Philadelphia Museum)
No I Ready to Wear (Chicago Art Inst.)
☒ J Tropes de Tessa (Hirshhorn) - *Lerner*
☒ K Premiere (Downtown G.) *Los Angeles County Mus. (Brown)*
☒ L Combination Concrete (H.J. Heinz) *57 X*

Black and Whites:

1. The Music Hall 1910 (Davis)
2. Composition No. 4 (MMA) (Drawing)
3. The Paris Bit 1959
4. House, Tree Shapes 1915 (DTG or Davis)
5. Rocky Neck, Gloucester 1916 (DTG or Davis)
6. Rockport Beach 1916 (DTG or Davis)

rior to publishing information regarding sales transactions, statements are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Madam. Jan. 16 - 60
Will send Parcel
Post insured tht
with cover of fifty Pa.
Postage extra 5-5¢
Vg Truly
W. H. H. H. H.

SYLVAN LANG
LEEUE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
NEILL BOLDRICK, JR.
STANLEY D. ROSENBERG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

January 4, 1960

5516

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Yours of December 31st reached my desk this morning, along with quite a bit of uninteresting business matters. I was definitely surprised that you took time out to write anyone on December 31, and a bit puzzled why you went to Honolulu. I am a sun worshiper, but Mary is not, so we have never been there.

Again, you are correct - I had simply repeated what Mary had said about the Stuart Davis, but you are right in that same was sent "on approval". Will have ~~him~~ send you his check for \$350.00 because, frankly, I had been thinking of the prices which Mary had been paying for her frames.

Relative to the Sheeler, we do think it is a very attractive and fine picture - all I meant was that I personally did not think it was as appealing as the one I saw pictured in your catalogue of your last Fall show.

Mary phoned me while I was dictating this letter that, at long last, the Stuart Davis had arrived, so I expect to see it when I go home this evening.

Sincerely,

Sylvan Lang



WORDEN DAY, Director

MILLS GALLERY

MILLS COLLEGE OF EDUCATION
66 FIFTH AVENUE, NEW YORK 11, N. Y.

ORegon 5-0830

January 13, 1960

Mrs. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mills Gallery is a non-profit, non-commercial gallery sponsored by Mills College for the purpose of introducing original and talented professional artists to its students and the New York art audience. Since we are not a commercial gallery we do not handle our artists on a continuing basis but would like to introduce their work to established New York galleries.

We think the artist Leo Garel whom we are currently showing is a fine example of the kind of painter we like to introduce. He is an unusually gifted and sensitive artist with a developed personal style. You might very well consider him as a possible addition to your gallery. Mr. Garel's show will run through February 11th, daily from 9 to 5 except Saturday.

We hope you will be able to visit Mills Gallery and view his paintings. However, if you are unable to come down, please let us know and perhaps we could arrange at the end of his show to deliver a few examples of his work to your office where you could look at them at your convenience.

Sincerely yours,

Worden Day
Director

WD:dg

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January 10, 1966

Mr. and Mrs. Malcolm J. Benson
45 Perry Street
New York, N. Y.

Dear Mr. and Mrs. Benson:

As you requested, I am listing below the insurance valuation of the Zorach sculpture.

William Zorach HOUNS granite 1935 \$6500.

Sincerely yours,

RMH:ph

BOOK - OF - THE - MONTH CLUB, INC.

345 Hudson Street, New York 14, N. Y.

January 12, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

May we reproduce "Wind Orchestra" by Max Weber in a future issue of "Great Music" the magazine of the RCA Victor Society of Great Music. I enclose a past issue of the magazine for your information.

Please let me know what the charge would be for reproduction rights and for a good black-and-white photograph of the painting.

If it is more convenient for you to telephone, my number is Watkins 4-1300, Ex. 337.

Sincerely yours,

Elinor Anderberg
Elinor Anderberg
Art Department

EA

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January 14, 1980

Mr. Manfred Selig
2609 First Avenue
Seattle 1, Washington

Dear Mr. Selig:

Please forgive the delay in my reply. Because I took an extended vacation and returned not very long ago, the most tremendous amount of mail has accumulated and all my letters start with an apology.

I shall be delighted to meet you when you come to New York next week. However — after thirty years of introducing and promoting new artists — we have discontinued this practice and are concentrating on the older artists whose names are printed below. There are so many galleries in New York now (more than two hundred) and the interest in Orientals is so great that I am sure you will have no problem in placing the work of Mr. Horiuchi.

I look forward to meeting you.

Sincerely yours,

ESM:ph

January 6, 1968

Mr. Andre Emmerich
Andre Emmerich Gallery
17 East 64th Street
New York, N. Y.

Dear Mr. Emmerich:

At the request of the Walker Art Center, I am returning a piece of sculpture which was delivered to me by mistake. I had purchased two of your exhibits during my visit in Minneapolis and am happy to possess them.

As I knew very little about this material, I wonder whether you would be good enough to examine an object among a group left to me by Bikram Kellekian when he died. I shall be most grateful for any information regarding this sculpture. Many thanks.

Sincerely yours,

EGH:pb

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January 14, 1966

Miss Bessie J. Howard
158 Newbury Street
Boston, Massachusetts

Dear Miss Howard:

I was delighted to hear from you. Of course I remember you well and recall many pleasant meetings we had during the days when we were both much more active in American folk art.

Based on the photographs which you were good enough to send me, I am convinced that you have considerable ability and should have an opportunity to show your work before a larger public. Unfortunately, however, some years back I reduced the gallery roster to the small number of painters and sculptors whose names are printed below. Thus it would be impossible for me to be of service to you.

Don't you think it would be better to make an association with one of the several excellent galleries in Boston proper, which, in turn, could make an arrangement with a so-called collateral gallery in New York? This is the usual and effective pattern and I would suggest that you get in touch with Vose or perhaps one of the newer galleries.

I do want to tell you how impressed I am with what you are doing and with the statement which appeared in the publication you enclosed. I am returning all this material, as I know you will have occasion to use it -- and send you my very best wishes. Incidentally, I think the firm of Hirschel & Adler at 21 East 67th Street in New York might be worth writing to.

Sincerely yours,

RM:apb

note to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 5, 1966

Dr. Gerhard D. Straus
606 West Wisconsin Avenue
Milwaukee 3, Wisconsin

Dear Dr. Straus:

I have just returned from my vacation and found the correspondence which passed between you and Mrs. Babcock.

The last of the large recent paintings by Stuart Davis was sold about a month ago. This was acquired by the Whitney Museum of American Art. There is nothing due in the very near future but I shall be glad to communicate with you when a large canvas arrives.

However, we have three important earlier pictures and one very recent small painting. Photographs of all four will be sent to you as soon as our photographer delivers the prints to us. All the pertinent data will be listed on the reverse side of the photographs.

It was very nice to hear from you. My best wishes for a very happy New Year.

Sincerely yours,

RCH:pb

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1960

Mr. Dorey D. Stone
53 Arlington Street
Brookton 8, Massachusetts

Dear Mr. Stone:

Indeed we are always glad to get a personal response regarding a painting. Frequently they appear more appealing in a gallery and particularly during a sales exhibition as we had. On the other hand, in more instances the paintings look better in the environment of the home.

All this is in explanation of the fact that we shall be glad to accept the picture for credit and hope that you will be in sometime in the near future to make a substitute selection. It will be nice to see Mrs. Stone and you.

My best regards.

Sincerely yours,

EGH:ph

25 Kellin Drive
Glen Cove, New York
January 18, 1960

Downtown Galleries
32 E. 51st St.
New York, N.Y.

MP
No - only for Press & book publica.

Dear Sir,

I should like to know if it is possible to obtain from you copies of the photographs you have of John Marin's watercolors.

Thank you.

Yours truly,
(Mrs.) Florence Carlson

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 6, 1960

Mr. Charles Benenson
475 Fifth Avenue
New York, N. Y.

Dear Mr. Benenson:

When I returned from my vacation Mr. Marin advised me that you had been here with a friend who was also interested in a Marin.

Because we have heard no further from you I suppose we may assume that you have no further interest in the paintings that you saw. I well appreciate the situation you are in under the current circumstances and certainly would not want to interfere in any way so please be relaxed about the matter. It is exactly what I expected.

May I take this occasion to wish you a very happy New Year, and I do hope you will continue to drop in at your convenience.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Arnold E. Harwood

JANUARY 5, 1980

- 2 -

the young man is quite different from the one we had and am very much interested in getting the lowdown but there is no hurry.

I look forward to seeing you.

Approved: [Signature] Date: 10/1/01

Sincerely yours, *John Edgar Hoover*

THEY ARE

ECH:pb

I will be very happy to attend the dinner on January 15th at 1:00 p.m. as the Ambassador and as I have

Incidentally we had two leaders' meetings as of a year and a half ago with the idea of forming an organization similar to that of the United Negro College Association. This was to be devoted entirely to leaders in America and abroad who were actively engaged in the struggle for the liberation of the Negro people. I feel that a very important role was played by these two meetings — the tentative members who had been included in the list of leaders at the time of the meetings were actively suggested by me, and I am sure that they were very active in the project. The names of the leaders who were present at the meetings indicated those who were active in the project.

2014年12月24日

4-24-507

1987

(Classification) (Sensitivity) (Confidence) (Reliability)

Revised (1964) - (1964) (1964) (1964)

For thirty-four to forty years and hence the same policy long established in American life.

-Have of liver which among as healthy as ever. incidentally have had
-last I saw 10. another episode of gastro and noted also

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

0001 43 4244444

SECRETED 11 11 1964

1 5 1

as has had or one of the most different from the one we had and
on a great and unusual and guided in fact and in form very
different.

Mr. Arnold H. Marent
169 North Michigan Avenue
Chicago 1, Illinois

Dear Arnold:

I was delighted to receive your letter and to read its contents. For some time I have tried to arrange for an intramural forum and have spoken to Hargis Prior, Lloyd Goodrich, and others about a get-together of a group including museum and gallery personnel, as well as the American Federation. Something drastic has to be done in relation to the current tendencies in exhibiting and selling art.

I shall be very happy to attend the dinner on January 18th and shall be at the Hampshire House at 7:00 p.m.

Incidentally we had two dealers' meetings as of a year and a half ago with the idea of forming an organization similar to that of the Antique Dealers Association. This was to be devoted entirely to dealers in American art or those who major in it. I feel that — since many subjects were discussed at those two meetings — the tentative members should be included if at all possible, or, in any event, those who most actively supported the project. The names of the dealers who were present are listed below. The asterisk indicates those especially active.

*Kraushaar
Milch
Bertha Schaefer
*Marion Willard-Daniel Johnson(husband)
Habeck Gallery (Delesio - now deceased)

The only names on your list who were in our group are Allen, Bergenicht, and Parsons, as they, too, concentrate or major in American art and are among the dealers who have been functioning for thirty-four to ten years and pursue the same policy long established in American art.

Incidentally, have you outlined an agenda which would be available before the meeting to expedite matters. Of course I real-

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POL
January 14, 1960

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
400 South Beretania Street
Honolulu, Hawaii

Dear Bob:

Life has been so hectic at the gallery since I returned that I cannot remember whether I included my publicity release in my previous letter. In any event, I am enclosing one now. As soon as the catalogue is off the press, a copy will be sent to you, and if you want any additional catalogues, please let me know. I have reason to believe, just from the few people who have had a peek at some of the paintings, that the show will be received with enthusiasm. I have reason to hope that what we discussed may develop. Harris Prior was very encouraging and I hope to have several members of the Ford Foundation hierarchy at the preview party with a follow-up of personal interviews. Confidentially, Blanchette Rockefeller is quite excited about the show and I shall follow this up very shortly by inviting her and John D. III for a pre-preview to further stimulate the interest.

For all this pleasure I am deriving, I want to thank you again and again. You really have made all this possible through your generous cooperation. The photographs arrived in the nick of time and everything is riding along very smoothly. Gosh I wish you and Mrs. Griffing could be present at the preview party. Fortunately three of the artists will be here at the time--Stasack, Kaku, and Tseng Yu-Ho. I shall send you a complete report and will keep you informed about all the prospects.

My very best regards.

Sincerely yours,

RMH:ph

Enclosure

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1280

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

Received VIA WESTERN UNION CABLES

1960 JAN 4 PM 3 57

NA145 16 PD INTL-21 LONDON VIA WUCABLES 4 531P

DOWNTOWN GALLERY

31 EAST 51ST STREET NEWYORK22

HOW WERE SHAHNS SENT CARRIERS NAME PLEASE LEICESTER
GALLERIES

1/7/22
Joe Bonlet

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information was published 60 years after the date of sale.

January 9, 1960

Mr. M. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

Well, gradually I am settling down. Here I have been complaining about boredom in the gallery, with people just dropping in to buy and topping each other's offers. The last four weeks certainly provided me with enough excitement, inclusively, to snap me out of that mood and I am still very excited about the Honolulu exhibition.

Yu-Ho sent me her biographical data and the list but the photographs have not arrived. Also I have not seen the scroll and several other pictures I recall. When she returns on Monday I shall have her come in and go over these items in detail. Meanwhile, the biographical notes are enclosed, together with my publicity release for the group exhibition. I shall follow through on the other material listed in the copy of your letter to Yu-Ho. I will surely send you whatever pictures we may sell but should like to retain at least three or four at the gallery to continue the promotion and keep her name alive here until we have the one-man exhibition some time after yours is completed.

I want to tell you how very grateful I am to you for all the help that you have given me in connection with the Honolulu ^{trip} and the names of the artists. I am very eager to see some photographs of the paintings by the young artist now in Minneapolis. Could he send these to me air mail so that he could be included in the catalogue? The publicity release is a tentative one for the two magazines and the catalogue is merely being designed. Thus we could still get Roger _____ in, if he works fast. I am particularly delighted with Yu-Ho's work and for this I am particularly grateful to you. Incidentally this is the first recommendation I have accepted from a Museum director. This just occurred to me when someone mentioned Dr. Valentiner's name. I lost the entire city of Detroit because I refused to take two of his recommendations. One was John Carroll and the other — I can't remember his name, nor can anyone else, I'm sure. In any event, I want to thank you for everything and it was wonderful to see you again. I regret, of course, that Elizabeth skipped off before I had a chance to see her. Please give her my best.

Sincerely yours,

EGM:pb
Enclosures (2)

January 13, 1960

Dr. Abraham Melamed
1107 East Lilac Lane
Milwaukee 17, Wisconsin

Dear Dr. Melamed:

Thank you for your letter and check. You are very prompt indeed.

Of course I am delighted with your enthusiasm for the Levine. In connection with your comment, you probably realized that I loaned the picture to Jack with an ulterior motive and indeed was glad to see that his last two paintings in the recent exhibition showed the effect of the contact. Nevertheless the exhibition was extremely handsome and as you know was a complete sell-out. Jack and I had quite a conversation about his work and I feel very confident about his future.

I am enclosing a card which is self-explanatory. This has to do with your third paragraph. The exhibition at The Corcoran Gallery will, for the first time, give me a fair idea of my collection. Seeing all the works of art in an entirely new context and seeing so many simultaneously will be extremely helpful, particularly since I plan to have the rest of my collection on my premises when I return from Washington, making it possible for me to have a complete survey. At that time it will be possible for me to consider revisions, and if I find that there are any so-called "duplications" in the Levines, I shall get in touch with you promptly.

There are no Shahn paintings similar to "The World of Scholom Aleichem." As a matter of fact we have very few of his paintings available at the present time. Furthermore, he has just set off on an around-the-world trip and will not return for about seven months. Thus, while he may make some notes en route, there will be no new paintings for a considerable period. And, as you probably know, it is almost impossible to repurchase the work of any of our artists. We have been very careful in placing their work and have avoided the new buyers whose motivation is entirely that of investment. In any event, I shall keep you in mind, and when something that I think will interest you comes along, you will hear from me promptly.

My very best regards to you and Mrs. Melamed.

Sincerely yours,

EGH:ph
Enclosures

January 12, 1968

Mr. John Richard Craft, Director
Columbia Museum of Art
Senate and Bull Streets
Columbia, South Carolina

Dear Mr. Craft:

Mrs Halpert had to go out of town very hurriedly on
a business trip and asked me to write to advise you
that she would communicate with you immediately upon
her return - within the next few days.

Sincerely yours

STATE OF INDIANA
BALL STATE TEACHERS COLLEGE
MUNCIE

Department of Art

JANUARY 13, 1960

MR. WILLIAM ZORACH
DOWNTOWN GALLERY
32 E. 51ST. STREET
NEW YORK, NEW YORK

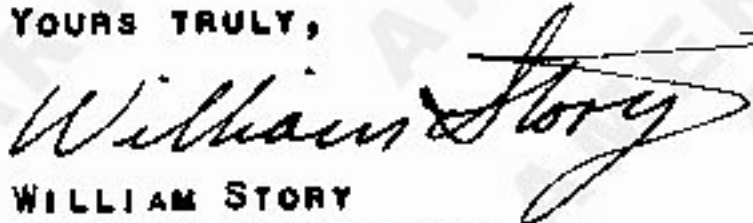
DEAR MR. ZORACH:

WE ARE NOW PREPARING FOR THE 6TH ANNUAL DRAWING AND SMALL SCULPTURE SHOW. THIS EXHIBIT HAS GROWN APPRECIABLY IN THE LAST FEW YEARS TO INCLUDE ENTRIES FROM ARTISTS ACROSS THE NATION AND FROM OUTSIDE THE UNITED STATES.

IT IS OUR PRACTICE TO INVITE A NUMBER OF OUTSTANDING ARTISTS TO EXHIBIT TWO PIECES OF WORK - SCULPTURES OR DRAWINGS. THESE WORKS ARE NOT SUBJECT TO THE ACTION OF THE JUDGE. SHIPPING COSTS WILL OF COURSE BE ASSUMED BY THE GALLERY AND THE ENTRANCE FEES WAIVED. WE HAVE OVER \$1,500 IN PRIZE MONIES WHICH WILL BE DISTRIBUTED AS PURCHASE PRIZES AND CASH AWARDS. WORKS OF THE INVITED ARTISTS ARE INCLUDED BY THE JUDGE IN HIS CONSIDERATIONS FOR AWARDS. LAST YEAR THE GALLERY PURCHASE WENT TO AN INVITED ARTIST, SAHL SWARZ, FOR HIS SCULPTURE "EQUESTRIAN SPECTRE".

WE WOULD APPRECIATE HEARING FROM YOU OR YOUR AGENT REGARDING ACCEPTANCE OF THIS INVITATION. THANK YOU IN ADVANCE FOR YOUR KIND ATTENTION.

YOURS TRULY,



WILLIAM STORY
GALLERY SUPERVISOR

WS/NM

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for it keeps me away from my work and causes me great mental sufferings which, however, Virginia maintains are mostly imaginary...let us hope she is right. Certainly am in no mood to go to my cousin's tonight, they are having a big party for the editor of Partisan Review; however the event will allow Virginia to wear a marvellous cocktail dress she got at private sale at Maggy Rouff, really quite the most chic number my child bride has even worn and in which she looks match-thin and seventeen. Also going to the Mary Cassat show which has been holding forth for two months at the American Cultural Center (I've never seen Cassat (sp?), but anything is better than the now sterile reaching of left field abstract expressionism (notice in last month's New Yorker that the Whitney show was notable for evidence of human and representational elements now being integrated into abstract work...is this true?)

Virginia sends her devoted love to you, as do I...it continues to remain a bitter irony that only you, of all the people we know, are the one we most miss--in fact if it weren't for you, our stay ~~here~~ could go on indefinitely, or until money runs out, and yet you, the one friend, the only person who is meaningful to us, we cannot see in Paris while, in the meantime, almost everyone we know from the states has been here or is on their way this winter or spring. If I got a windfall from someplace, I would join Virginia in an orgy of telephone calls to you on Sunday afternoon. But we will manage reunions somehow. Holly too, avec her now three missing front teeth, sends you love and kisses.

Ever,



Edwin Gilbert

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January 15, 1960

Mrs. Halpert:

This morning Miss Agnes Downey of the National Capitol Park Commission called hoping to get in touch with you while you are here in Washington. She is the Curator of the Old Stone House, recently restored in Georgetown and soon to be open to the public. The Commission would like to secure a primitive American painting for the house and she would like to have your advice about securing one.

Also, the Commission is trying to track down some of the amateur paintings of George Washington Parke Custis for Arlington House. They have found one here, I believe, in a dealer's hands but feel the price wanted is fantastically high. They felt you might know of examples, or at least might be able to advise them on the current price level.

Her office telephone number is Republic 7-1820, ext. 683. Her home number is Federal 7-9114. I have given her the address of the Downtown Gallery so that she can write you if you do not have time to get in touch with her here.

Dorothy W. Phillips
Acting Curator

note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNIVERSITY OF HAWAII

HONOLULU 14, HAWAII

January 12, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

During the holidays I managed to get jazzed-up on a painting spree--
so here are some color slides of recent things for you to see.

"KOOLAU" is the name of the mountain range back of Honolulu, one
of two ranges on the island of Oahu.

I hope you had a pleasant return trip to New York, and that you
have located the other "Hawaiian" material you wanted. Needless
to say I join in good wishes, Hawaiian incantations, or whatever
else may augur well for the success of your show.

Yours

Ben Norris

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



UNITED STATES INFORMATION AGENCY
WASHINGTON

January 18, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
New York

Dear Mrs. Halpert:

Thank you for your letter, the release and the invitations to the Corcoran opening and your own preview for the Artists in Hawaii.

I had a severe cold and was at home most of last week so was unable to attend the Corcoran opening, but hope to see it soon. I noticed it had very good reviews in both the Star and Post.

I called Mrs. Baum today and learned you had returned to New York. I told her I would be unable to be in New York for your opening but that our photographer, Mr. Lawrence Riordan, will go to make pictures. She kindly agreed to look out for him and see that he meets the artists. It is the Asians we are most interested in, of course, but if other artists are there whose work shows Oriental influence, we would like to have photographs of them, *and their work.*

And of course we want a photograph of you with one, or all, of the Asian artists who are present.

I have your release and a clipping from the Honolulu Star-Bulletin which I believe will be ample for a brief feature, but if you have further information about the artists -- biographical notes, or other items -- give it to Mr. Riordan to send along to me with his pictures.

We appreciate your cooperation with this Agency and hope that the exhibition of "Seven Painters in Hawaii" will be successful both for them and for your gallery.

Sincerely yours,

Frances W. Kerr

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be obtained after a reasonable search whether an artist or release is living, it can be assumed that the information is correct. With 60 years after the date of sale.

B. FORMAN CO.
ROCHESTER 4, N. Y.

EXECUTIVE OFFICES

January 9, 1960

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Mr. Fred Forman is in receipt of your letter of January 6th regarding the paintings by Max Weber.

Mr. Forman expects to be in New York around the 20th of this month and he will come in to see you at that time.

Very truly yours,

Myrtle A. Case
Secretary to Mr. Forman

POL

January 3, 1960

Mr. Charles Ray Griffin
Downtown Hotel
Memphis 3, Tennessee

Dear Mr. Griffin:

Indeed we shall be very glad to place your name on our mailing list. Hereafter you will receive announcements of all our exhibitions.

Thank you for your interest.

Sincerely yours,

EGH:ph

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PHILADELPHIA
ART ALLIANCE



351 SOUTH EIGHTEENTH - PHILADELPHIA 3

January 13, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks so much for agreeing to lend us the prints and publications by Shahn, Marin, Rattner and Weber.

We would like to have these by January 21st, if possible. The Art Alliance, of course, will be responsible for transportation costs and insurance. Since the Art Alliance's full-risk insurance covers the work while in transit, as well as during the time it is in the building, please place a minimum valuation of \$50.00 on the shipment to us.

The Art Alliance office would appreciate receiving a listing from you, showing title of each piece you are sending, the artist's name and selling price (if for sale) or insurance value (if not for sale). As you know, a commission of 15% is taken on sales, and this should be included in the selling price. This list will be most helpful in checking and labeling the show.

A reception will be held in honor of exhibiting artists on February 5th, at the Art Alliance, and we hope you can attend. Complete details concerning the reception will be sent to you shortly by Miss Kohl.

With warm greetings,

Sincerely,

Stella Drabkin
Chairman, Print Committee

Lawrence H. Eldredge
President
Raphael Sabatini
Vice-President
Edward Stern, Jr.
Financial Vice-President
Dwight Sykes
Treasurer
James Kirk Merrick
Secretary
Dorothy Kohl
Executive Director

SD/hg

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January 13, 1960

Mr. H. E. Parker, Jr.
Assistant Vice President
Trust Department
The First National Trust and Savings Bank
San Diego, California

Dear Mr. Parker:

I am now ready to report to you on some of the bids we have
received subject to your approval.

I am enclosing the last figure on the Derrin "Torso of Girl"
which I think is too low. The price should be closer to \$1200.
and if you are not in a hurry I think we can possibly obtain it.

The highest bid I have had on the Derrin is \$11,000. We have had
quite a few at \$10,000, but the last one, as of Saturday, was
\$11,000. This, I believe, is a fair figure, but of course I
shall leave it to you.

The Derrin is now under consideration and I shall communicate
with you promptly about the final bid. Meanwhile, would you be
good enough to let me know your feelings in the matter.

Thank you for your courtesy.

Sincerely yours,

EBH:ph

Enclosure

L. Regenstein
1300 1/27/60

Comm. B. Krates
367 Ref. Ave
Muc 5-1538
" 8-5345
Res 800

January 12, 1960

My dear Mrs Halpert.

Last fall I wrote to
you about an oil painting by John
Petro. You suggested I bring it in
for appraisal. It is too big to
bring in and I'm wondering if you
could suggest the name of an
appraiser who would come and look
at it and tell me its value.

I went to an art shop
here in town and he suggested that
I write ask you for the name of an
appraiser. I can't get it insured
without an art dealer's appraisal.

Hoping to hear from you
soon I am

Very truly yours,
James S. Polans
(Mrs H.S.) 943 Kenyon Ave
Plainfield, N.J.

January 14, 1980

Mr. Charles E. Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Buckley:

Thank you for the check in payment of the O'Keeffe painting.
The receipted bill is enclosed for your records.

On January 26th we are opening a show of paintings I selected during my stay in Honolulu and the show promises to be so exciting that I hope your plans include a visit to New York during the four weeks ending February 29th. Of course it would be nice if you could come to our party (three of the artists will be on from Honolulu that afternoon) for the exhibition preview on January 25th from five to seven o'clock. I look forward to seeing you.

Sincerely yours,

EGH:pb
Enclosure

MRS. STERLING MORTON
1627 VALLEY ROAD
SANTA BARBARA, CALIFORNIA

Jan. 1, 1960.

Mrs. Edith Halpert,
Downtown Gallery,
New York, N. Y.

Dear Mrs. Halpert,

The Santa Barbara
Museum Acquisition Committee has passed
favorably on the Rattner and the Marin
which you sent out on approval.

I hope you will accept my firm offer of
\$9,200. for these two pictures. Check
would be sent at once by the depository,
which now has the fund set aside for
this purpose.

Our budget is rather strained as there
are so many American painters within
the period we are hoping to cover and
who should be represented in the coll-
ection now being assembled.

It is worthy of note that the develop-
ment of the new Morton Wing and its
collection has stimulated interest in
art in this community to the extent that
I believe further and substantial activity
may be anticipated.

Jim Foster and I both hope very much
that you be able to come out at the time
of the opening next Fall.

With best wishes for the New Year, I am,

Sincerely yours,

Sophia P. Morton

January 9, 1960

Mr. James Elliott
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Dear Jim:

As you requested, I am sending you our invoice in duplicate.

It was good to talk to you via phone and I want to repeat my thanks for your many kindnesses during my visit in L.A. I enjoyed my visit to the Museum, which certainly has a very different look as compared to former days. Most of all, I enjoyed getting to know you better.

My best regards.

Sincerely yours,

EGH:pb
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

612 Zollinger Way
Merion, Pa.
18 January, 1960

Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for keeping us in mind for the watercolor portrait. We would like to keep the photo and the picture, but at this time can do neither as we are in the midst of setting-up our own gallery, and therefore our thoughts are rather more attuned to selling than to buying for our personal collection.

The place is to be known as the Makler Gallery (now that's an original idea)! It will be quite near your sister's former house--1634 Latimer Street, in Philadelphia. It is a three story house, the entire building to be used by us as a gallery for painting and sculpture.

Next week the workmen enter to knock down two walls, make minor repairs, and do things from installing telephones to rugs and blasting paint off bricks. We have interviewed the artists we will carry exclusively and made arrangements with others whose work we will handle on a less rigid arrangement. Now is the time to start printing and publicity, and also the time to wish that we had even a miniscule amount of your "know-how".

We plan to open between mid-February and the first of March. "We" is used in the sense that Paul and I are the owners of this new enterprise. He will continue to be a physician with his thoughts channeled when possible to the gallery. I will, with the help of a full-time employee, man the place Tuesday through Saturday, 11 to 5.

Through our contacts with you we have become increasingly aware of the artist in our society and felt increasingly that we should "do something about it". Right now our motors are running rather heavily on enthusiasm; we will be much more informed next year. Our objectives are many and rather idealistic in some respects; it would be a great credit to us if in any way we could do a part of what you have done with your Downtown Gallery. It would give us great pleasure to have you visit us; we will send you myriad announcements. We will continue to follow and visit your gallery as clients, for it is always one of the stops we look forward to on our trips to New York.

Sincerely,

Hope Makler

P.S. [Her stationery will be ordered when our telephone no. is needed.]

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
January 15, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 20, N. Y.

Dear Edith:

Thanks for your cable. I was delighted to know that all the paintings had arrived safely. Please let me know if you want us to continue to carry the insurance. I am afraid this is going to be more expensive than if you carry it under your own policy, but we will do whatever you say.

The additional prints of the photographs should be in your hands by now, and there should be no bill. If by some misunderstanding the photography department sent a bill along with them, just tear it up.

Gustav Ecke tells me that you have signed up Betty Ecke both for a show and for the gallery. If all this is true, I can't tell you how happy it makes me. My own feeling is that she and Isami Dei are presently the two best people we have by a long shot, and I can't tell you how much I want success for them. I not only like Betty's paintings enormously, but I adore her.

Isami Dei's one-man show here is really supremely distinguished, and I wish you could see it. All but three of the available pictures sold on opening night.

A letter from Betty Schenck today tells me how much it means to her just to have you around in New York, and this means quite a lot to me too. So thanks for everything.

I haven't written to Mr. D'Arms yet because I am still in doubt as to what schedules we can make with our involved timing problem here. Anyway, thanks for something else! It was good of you to talk to Harris Prier, and don't think I have forgotten any of our conversations. If we could

17A
January 5, 1966

Mrs. Laurence Levy
1165 Park Avenue
New York, N. Y.

Dear Mrs. Levy:

Upon my return from a lengthy winter vacation I found a message to the effect that four paintings on velvet had been sent to you for consideration. Three of these appeared on the original list. They are

898 - Under the Pear Tree	\$375.
1295 - Fruit and Bowl	\$575.
654 - Mourning Picture, Buxton	\$625.

The fourth picture was sent to you in error as it was not in the group we had intended to sell and therefore has no price indicated. When you are making your decision, will you be good enough to eliminate this picture. We shall be glad to send you some of the others which you had previously selected.

I hope you have had a very pleasant holiday and that I shall have the pleasure of seeing you soon.

Sincerely yours,

EGH:ph

January 13, 1960

Mr. Felix Landau
Landau Gallery
702 N. La Cienega
Los Angeles 46, California

Dear Felix:

Just a brief note to advise you that I am writing you in full within the next day or two. I have been up to my ears and shall spend this evening with my Ediphone. When I write I will express my profound thanks to you for your hospitality and tell you about the Zajac show. Meanwhile, please send all the photographs at once, as Lawrence advises me that he had returned them to you.

My best to you and the family.

Sincerely yours,

RM:ph

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TRADE MARK



REGISTERED

EMPIRE CHILDREN'S WEAR COMPANY

Exclusive Distributors and Wholesalers of

INFANTS, AND CHILDRENS WEAR

Sample Room and Warehouse

2609 FIRST AVENUE SEATTLE 1, WASHINGTON
MAin 6816

January 5, 1960

Downtown Gallery
32 East 51st.
New York 22, N.Y.

Gentlemen:

During the coming Wholesale Dry Goods Show which is to be held January 18th through the 20th, I will be in your city. I will take the liberty to visit your gallery as I myself am a supporting member of the Seattle Art Museum.

One of the finest painters in this territory, Paul Horiuchi, is not as yet represented in New York City. The Time Magazine wrote a very fine article about this artist in their issue of June 9, 1958. Mr. Horiuchi's paintings were on exhibition at the Rome, New York Art Foundation in 1959. He won the first prize in the 45th Northwest Annual Show where more than one thousand paintings were submitted. He had a show at the Rockefeller Art Museum in Arkansas and the Rockefeller family themselves have purchased four of his paintings for their own collection. He has received official notification of another wonderful prize -- an international one -- which I cannot mention in this letter, inasmuch as the news concerning this has not as yet been published.

If you are interested in representing Mr. Horiuchi, we can talk this over when I visit your gallery. I want to point out that I am the owner of the Empire Children's Wear Company, and that I am not interested in any commission from either you or Mr. Horiuchi. He is a very shy, humble man and does not seek his own advancement; therefore, I would like to help him as he really deserves it.

You may wish to drop a few lines to me at the above address and let me know your attitude regarding this matter.

Sincerely yours,

Manfred Selig/h

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in his own personal spirit, but the fakerei of such artists as Frank Kline, with his oversized calligraphy, etc. — I feel that the true Oriental essence and spirit of place legitimately basic in the paintings we shall show, combined with Western aesthetic elements to provide a contemporaneity, should hit the spot among at least the sensitive viewers. In any event, you can gather that I am very happy about the whole thing. Incidentally, I am adding to our roster the first young artist since I reorganized the gallery. I can't wait for you guys to come home to share my experience. So much for art. This disease, of course, is absolutely incurable.

In all your letters which include comments about feed, Dier, and whatnot, with occasional references to writing and to my little pet, Holly, but make no statement whatever regarding your plans for returning to the U.S.A., — when are you coming back? I sure miss you terribly and hope that you will be back before June so that I can truly look forward to the summer and Newtown.

And after this you really owe me a long chatty letter, as this is the longest one I have written in years. Meanwhile, my love to you all and best wishes for a very happy and successful New Year.

Affectionately,

Mr. and Mrs. Edwin Gilbert
9 rue Sedillet
Paris 7, France

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January 14, 1980

Mr. Arthur Lapan
Art Exhibit Coordinator
Jewish Community Center of Milwaukee
1400 North Prospect Avenue
Milwaukee 2, Wisconsin

Dear Mr. Lapan:

Much as we should like to cooperate with you, we have no photographs available of the two artists mentioned in your letter. Shahn is now en route to the Orient and will not return for about six months. Rattner is in Paris where he plans to remain until March. Whatever catalogues we have published on these two artists contain no material of special interest other than the biographical notes which we have already sent you and the catalogue listing.

I am sure that either the museum in Milwaukee or the Public Library will have a number of books and elaborate catalogues on file from which you can draw additional data and can photograph photographs of the artists.

Sincerely yours,

EMH:ph

January 14, 1960

Mr. Dwight Kirsch
1701 Casady Drive
Des Moines 18, Iowa

Dear Dwight:

I cannot tell you pleased I was to receive your lovely holiday card and the Des Moines Art Center catalogue -- particularly the inside back cover.

In this era it is very rare that one achieves a pattern of life hand-designed and I am so happy for you that you have managed this unique feat. Also it must have been a gratifying experience to have this joint exhibition of father and son. All in all, this event should make up for many early disappointments and frustrations.

I realize that I sound like grandma and perhaps it is because somewhere inside I envy you for the courage and determination which has made this possible. Keep up the good work.

Are you planning to show your paintings in a locale closer to the big city? I should love to see more than just black-and-white reproductions. Perhaps both your work and you will come closer to New York in the very near future.

Meanwhile, accept my congratulations -- and best regards.

Sincerely yours,

EGH:pb

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January 13, 1900

Dr. Gerhard B. Straus
608 West Wisconsin Avenue
Milwaukee 3, Wisconsin

Dear Dr. Straus:

At last I have obtained several photographs and am sending you what is now available so that you may have an opportunity to study the material referred to in my previous letter.

If you are interested in having any of these sent to you on approval, we shall be glad to do so if you assume the expenses of packing and shipping.

And when you are through with the photographs will you be good enough to return them to us. Thank you for your cooperation.

Sincerely yours,

EGH:ph
Enclosures

White Halls 1400 } Sent 1/13
Lam & Steg 2500 }

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HUENLOCK 1-2040

W. W. CROCKER, Chairman of the Board
E. MORRIS COX, President
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GRACE L. McCANN MORLEY, Director on Leave
GEORGE D. CULLER, Associate Director
and Director-Elect

January 7, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

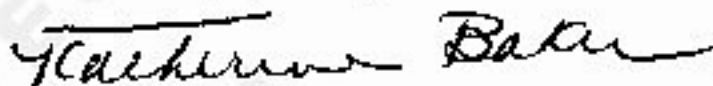
Dear Mrs. Halpert:

Our apologies for the delay in returning the Max Weber painting "Composition with Three Figures". It left here today, via Railway Express, prepaid.

We appreciate having an opportunity to show the painting to interested art patrons, and regret that the viewing did not result in a sale. Another time, perhaps.

Many thanks,

Sincerely yours,



Katherine Baker (Mrs.)
Administrator

KB:j

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January 6, 1969

Miss Mildred Coesman, Registrar
Jenlyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Dear Miss Coesman:

Thank you so much for sending us the photograph of the
Marin watercolor which you just acquired.

Sincerely yours,

EMH:ph

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January 6, 1960

Miss Virginia Field
Secretary for Exhibitions
The American Federation of Arts
1085 Fifth Avenue
New York 28, N. Y.

Dear Miss Field:

As you probably know, I have been away and have just returned.

Referring to your letter of December 21st, I find that the Rattner has been sold through the Whitney Museum and is now owned by Mr. Lawrence Bloedel of Williamstown, Massachusetts. The Ben Shahn unfortunately had been promised elsewhere and when I talked with Weber last evening he expressed strong prejudice to any lengthy exhibition schedule.

I am sorry that this may appear most uncooperative on our part but we are having difficulties these days with the limited supply of paintings on hand. I hope we can do better in the future.

Best regards and belated wishes for a very happy New Year.

Sincerely yours,

EMH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.



THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
#32, East 51 St.
New York (22)
N.Y.

Christ-Janer

PRATT INSTITUTE BROOKLYN 5 - NEW YORK
THE ART SCHOOL

January 16, 1960

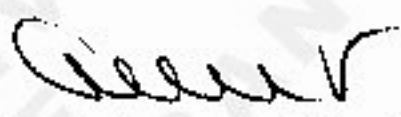
Dear friend Edith:

How good you are, lady, and how you are appreciated by Miss Vee and me! You'll never know.

Thank you for coming to the exhibit -- which you, as you probably do not realize, helped to form with your interest -- and for talking the guy into buying one for the Museum. And as a result of a positive support by John Canaday and others, sales are going well: six are sold.

Let's get together soon. Our house is coming along well and you must see it before long, too.

Love to you from,


Virginia and Albert

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL K. CATLIN • Vice-President: HENRY B. PFLAGER • Director: CHARLES NAGEL • Secretary: MERRITT S. HITT

January 18, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

I regret to state that the Dove paintings are on their way back to you. Our prospective donor found them too abstract!! I feel very badly about it but may have better luck next time.

Thank you for your cooperation and any expenses in connection with this, be sure to forward to me.

With kind regards, believe me

Sincerely,

Bill

William M. Eisendrath, Jr.
Assistant Director

WNE/vc

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DAISY V. SHAPIRO • 200 EAST END AVENUE • NEW YORK 28, NEW YORK

Jan 14

Downtown Gallery.
32 E. 51 St.

My dear Mrs. Halpert,

Enclosed please find
check for \$900⁰⁰ which completes my
payment on the Demuth water color purchased
at your gallery, a short while ago.

I never cease to enjoy this lovely
little painting.

With kindest regards, I am

Sincerely yours,

Daisy V. Shapiro

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January 6, 1966

Mrs. Gertrude R. Egnor, Registrar
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mrs. Egnor:

The bill you requested is now enclosed. I am referring to your letter of November 16th.

I am sorry that this had to happen.

Sincerely yours,

EGH:ph
Enclosure



Boston University

CHARLES RIVER CAMPUS • 157 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

January 7, 1960

Mrs. Edith G. Halpert
32 East 51st Street
New York, New York

Dear Edith:

It was necessary, because of the pressures of time, to consider postponing our planned Kuniyoshi retrospective exhibition. We are most anxious to do this show in the best possible manner, and we feel in retrospect that if we were to hold off until the fall of 1960 we would have the time which I am sure we will need. There will also be the possibility of arranging for another institution to take the show after it opens in Boston. If we were to have it in May, as we originally had thought, this would have been too close to the end of the season for another institution to pick it up.

We are planning an exhibition of works from collections in the Boston area for this coming April. It will be much easier to organize this exhibition.

I am writing to Lloyd Goodrich and Sara Mazo to inform them of this change in plans, and I am sure you will agree that we are taking the more prudent course. In the meantime, I hope you are well; best regards from your Boston admirers.

Sincerely yours,

David

David Aronson, Chairman
Division of Art

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January 12, 1966

Mr. Samuel Rosenfeld
3518 Woodward Street
Brookside, L.I., N.Y.

Dear Mr. Rosenfeld:

As you requested, I am listing below the current insurance valuation of the Zorach sculpture.

William Zorach **STANDING FIGURE** bronze \$500.

Sincerely yours,

RGM:ph

P.S. This is the only cast to date but he has the privilege of a three-cast edition.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 8, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

The enclosed is a report of the condition of your paintings and sculpture on arrival at the Gallery.

Due to the large number of works involved I have stated their condition in very general terms. If you have any questions on individual pieces, please let me know and I will be glad to send a detailed report.

As far as I could tell there was no new damage.

Thank you for your kind assistance.

Sincerely yours,

Mary E. Hoffman

Mary E. Hoffman
Registrar

Enclosures

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January 12, 1966

Governor Nelson Rockefeller
Governor's Mansion
Albany, New York

Dear Governor Rockefeller:

When I returned from a vacation trip, I was very pleased to learn that you had expressed an interest in the work of William Zorach, whose exhibition was then current at the Whitney Museum of American Art.

As you requested, the prices are listed below and I sincerely hope that at least one of these will be added to your collection.

PUHA	1954	Labrador Marble	\$15,000.
RECLINING FIGURE	1954	Yellow Sienna	\$5,000.
RECLINING CAT	1935	Maine Granite Boulder	\$3,000.

It has been many many years since I have had the pleasure of seeing you and/or placing a D.G. artist in your American section. I hope therefore to have the pleasure of both. It will be so nice to see you.

Sincerely yours,

EGH:pb

January 13, 1960

Mr. M. B. Kaplansky
634 College Street
Toronto, Ontario
Canada

Dear Mr. Kaplansky:

Thank you for your check which has been credited to your account.

I am so disappointed that you and Mrs. Kaplansky have postponed your visit to New York and hope that you change your plans for an earlier. Meanwhile, my very best regards.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

POE
 Submits
 letter
 Harris

Mr. Carl Wright

- 2 -
 January 13, 1960

Mr. Carl Wright
 Honolulu Star-Bulletin
 Honolulu 2, Hawaii

Dear Mr. Wright:

I was very happy to hear from you and to receive the clipping. You did very well by me indeed and covered the territory excellently. Obviously the article had some effect locally, as I have heard from several people since. Incidentally, would it be possible to send me another copy of the paper as I am now assembling a file to present to the Ford Foundation and this will be valuable.

Enclosed you will find our publicity release. And as soon as the catalogue is off the press I shall send you a copy so that you will have the entire picture in mind. There is considerable excitement about the exhibition, particularly among my clients who always expect some hot numbers in the guest shows which I arrange from time to time.

You will note that there are seven artists. I was very excited about Tseng Yu-Ho when I saw her pictures in Honolulu but since I was advised that she and her work were in New York I made no selection there. In each instance we prefer to have pictures which are for sale so that the artists benefit by it. When I saw her work in New York I was truly overwhelmed as she has been able to retain her heritage in full and has succeeded in using the Western note so very successfully.

I must say that I have never had such complete cooperation in connection with an exhibition. Bob Griffing was really extraordinary packing all the paintings in about one day and shipping them so promptly that the crates arrived almost simultaneously with my return to New York. He also supplied all the photographs, etc. I am very happy that he feels so strongly about the local artists and I certainly hope that my plans succeed in relation to our previous conversation. Harris Prior of the Federation will do all he can to help the situation and (this is not for publication) Mrs. John D. Rockefeller III is also interested and I may succeed in getting a grant from the Rockefeller Oriental Fund. In any event, things should be popping.

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Very truly,
 yours,
 [Signature]

January 13, 1960

Gle-coold Co., Inc.
650 Hinesdale Street
Brooklyn 7, N. Y.

Gentlemen:

On my return from a vacation trip I learned that you had picked up the air-conditioner on the second floor and without supplying an estimate made the repair and demanded a cash payment of \$55.00 — a figure that I consider absolutely exorbitant, as for little more I could have purchased a new conditioner.

Furthermore, when I turned it on the other day, I found that the noise about which I had complained and which was to have been removed persists and that I cannot use it in its present form. Will you therefore attend to this matter at your earliest convenience and make the necessary adjustment.

Thank you for your cooperation.

Sincerely yours,

RMH:pb

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UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

DEPARTMENT OF ART

January 6, 1960

Dear Edith:

Enclosed is a copy of a letter to Tseng Yu-Ho. I hope you can help her get this stuff organized. If our exhibition interferes in any way with your plans, let me know immediately and I shall be happy to negotiate.

Best personal wishes.

Sincerely yours,



H. Harvard Arnason,
Chairman

HHA:ds

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

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January 14, 1966

Mrs. George W. W. Brewster
13 Sargent Crossway
Brookline, Massachusetts

Dear Joan:

When I returned from my vacation just before New Year's Day I glanced through the large number of Christmas cards but it was not until a few days ago that I went through them more carefully and found your card containing your very beautiful poem. I felt that I just had to write to you about it. It was a joy to read it.

I do hope that I shall see you and George in the very near future. This has been a hectic period for me as I have made a number of trips and have two more ahead of me. Since December fifth I have been to Minneapolis, later to Honolulu and Los Angeles. Tomorrow I am off to Washington and next week to Utica. I seem to have no strength of character and always manage to accept some of the assignments, although I should not complain after a lovely vacation in Honolulu.

Do let me know when you can come in. Meanwhile, my very best wishes for a happy year.

Love,

EBB:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 6, 1966

Mr. Ralph T. Coe, Curator
Paintings and Sculpture
William Rockhill Nelson Gallery of Art
Kansas City 11, Missouri

Dear Mr. Coe:

Thank you for your letter.

I am very pleased that the exhibition has been
such a great success. More power to you.

Sincerely yours,

EGH:pb

due to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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January 5, 1968

Dr. Mary F. Williams, Chairman
Department of Art
Randolph Mason Women's College
Lynchburg, Virginia

Dear Dr. Williams:

I cannot tell you how sorry I am to have missed you when you called at the gallery recently. I finally decided to go off on a winter vacation and enjoyed playing hookie immensely.

I hope you will be in New York soon again. Please accept my belated wishes for a happy New Year.

Sincerely yours,

BRBaph

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January 5, 1960

Dr. Roland Fischer
University Health Center
473 West 12th Avenue
Columbus 10, Ohio

Dear Dr. Fischer:

Your letter and the enclosure have been called to my attention. I have been away pretty consistently during the past month.

Thank you for your thoughtfulness. I look forward with pleasure to learning more about the contents.

My best regards to you and Mrs. Fisher.

Sincerely yours,

EGH:pb

WELL 1-4800.

Sol Feigman, M.D.
Paul J. R. Schlessinger, M.D.
453 South Oyster Bay Road
Plainview, L. I., N. Y.

Jan. 15, 1960

Dear Mrs. Hulfert -

Joyce and I have decided the
"Mavis" is for us. Thank you ever
so much for being so patient.

We trust you will have a
Very Happy 1960. We do hope
to see you in the next 2-3 weeks.

Sincerely
Sol Feigman

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BESSIE HOWARD'S STUDIO
158 NEWBURY STREET
BOSTON, MASSACHUSETTS

Jan. 7, 1950

Mrs. Edith Halpert
Down Town Gallery
New York. N.Y.

Dear Mrs. Halpert.

You may or may not remember me, I used to sell you Am. primitives in the long ago. Last year when I found out I had glaucoma, I started printing drawings and found out I had creative ability and had lots of fun printing them.

A friend gave my story to Today's Art. am enclosing a leaflet from it. Now this is all new to me and so far I have done nothing

THE SOLOMON R. GUGGENHEIM MUSEUM

1071 FIFTH AVENUE

NEW YORK, 28

James Johnson Sweeney
Director

January 18, 1960

Dear Dr. Ecke,

I was delighted to get your volume on the Hui Hsien Ware in the Collection of the Honolulu Academy of Arts and the copy of the United States Lines Paris Review containing your piece on An Encounter of Two Modes of Expression. You were most thoughtful to send them. Both are most interesting - the Hui Hsien Ware reproductions are handsome.

It was a real privilege to see Mrs Ecke's paintings in their delicate sensitive beauty that Saturday afternoon at the Institute of Fine Arts. I hope I may have the opportunity to see more of them. The quality they offer is rare today - at any rate in the west.

Please give Mrs Ecke my kind regards and I hope we may keep in touch.

With all best,

Sincerely,

James Johnson Sweeney

Dr. Gustav Ecke
c/o The New York Institute of Fine Arts
1 East 78th Street
New York, New York

JJS/ma

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Mrs. Lily Harmon Hirschhorn

and

Mr. Henry Rothman

announce their marriage

on Sunday, the seventeenth of January

One thousand nine hundred and sixty

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January 3, 1960

Mr. C. Clay Aldridge, Director
The Joe and Emily Lowe Art Gallery
University of Miami
Coral Gables 46, Florida

Dear Mr. Aldridge:

Through some misunderstanding the Zerkow sculpture entitled **ROUND**, acquired by Mr. and Mrs. M. J. Deane, was shipped to the Lowe Gallery and scheduled for the balance of the tour.

Mr. Deane is very insistent that this sculpture be delivered to him directly after the exhibition closes in Miami. May we impose on you a separate shipment of this sculpture directly after the closing. This may be shipped by fast freight. Mr. Deane is maintaining insurance on the sculpture. Then the minimum may be listed for shipment. The address for delivery is listed below.

116 Tenafly Road
Englewood, New Jersey

Thank you for your kind cooperation. I hope the exhibition is enjoying great success at the Lowe Gallery.

Sincerely yours,

EGH:pb

Copy to: Mr. John I. H. Burr, Whitney Museum of American Art
Mr. Malcolm J. Deane

January 14, 1968

Mrs. Irving Ribicoff
56 Scarborough Street
Hartford, Connecticut

Dear Belle:

As a hard-working woman I am always delighted to hear that some other dame has gone back to work. This new assignment should be great fun.

While I should be delighted to help you, I really don't know which of our female collectors are Vassar alumnae, although I am sure we have a number on our list.

Is there an index I can refer to, making it possible for me to offer some suggestions of interest to you? Do let me know.

My best regards.

Sincerely yours,

EGH:pb

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